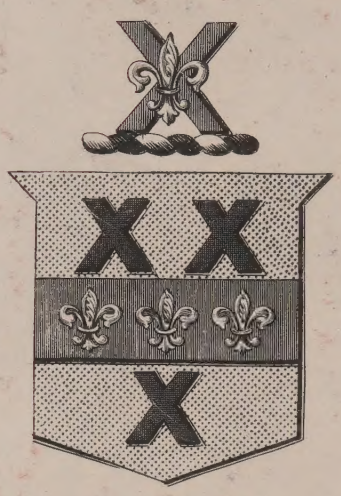

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ESSAYS

ON

PHYSIOGNOMY;

FOR THE PROMOTION

OF THE

KNOWLEDGE AND THE LOVE

OF

MANKIND.

WRITTEN IN THE GERMAN LANGUAGE

BY J. C. LAVATER,

AND TRANSLATED INTO ENGLISH

BY THOMAS HOLCROFT.

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I.

OF THE UNION BETWEEN THE KNOWLEDGE OF THE HEART AND PHILANTHROPY.

MAY theſe two purpoſes be attained by the ſame means?—Does not a knowledge of the heart deſtroy, or weaken, philanthropy?—Does not our good opinion of any man diminiſh when he is perfectly known? And, if ſo, how may philanthropy be increaſed by this knowledge?

What is here alleged is—truth—But it is partial truth.—And how fruitful a ſource of error is partial truth!

It is a certain truth that the majority of men are loſers by being accurately known.—But it is no leſs true that the majority of men gain as much on one ſide as they loſe on the other by being thus accurately known.

I do not here ſpeak of thoſe who can only gain by being accurately known;

I ſpeak of thoſe who would loſe much were the knowledge of the heart to become more accurate, and more general.

Who is ſo wiſe as never to act fooliſhly? Where is the virtue wholly unpolluted by vice; with thoughts, at all moments, ſimple, direct, and pure? I dare undertake to maintain that all men, with ſome very rare exceptions, loſe by being known.

But I will alſo prove, by the moſt irrefragable arguments, that all men gain by being known: conſequently—that a knowledge of the heart is not detrimental to the love of mankind.

"But does it promote the love of mankind?" Yes.

A knowledge of the heart teaches us alike what man is not and cannot be; why he is not, cannot be; and what he is, or can be.

Aſtoniſhment, that abundant fountain of cenſorioufneſs, diminiſhes in proportion as this knowledge increaſes.

When you would enquire why any man thinks and acts thus, could you but ſuppoſe yourſelf in his ſtation, that is, could you aſſume his form, body, countenance, ſenſes, conſtitution, and feelings; how intelligible, how natural, then, would all his actions appear! And would not cenſorioufneſs, ſo active, at preſent, immediately diſappear when an accurate knowledge of man ſhould be obtained? Would not compaſſion

compaſſion ſucceed to condemnation, and fraternal lenity to hatred?

But not in this alone (I here but ſlightly glance at my ſubject) would man be benefited by the promotion of phyſiognomonical knowledge: he gains another advantage.

Phyſiognomy diſcovers actual and poſſible perfections, which, without its aid, muſt ever have remained hidden. The more man is ſtudied the more power and poſitive goodneſs will he be diſcovered to poſſeſs. As the experienced eye of the painter perceives a thouſand ſmall ſhades and colours which are unremarked by common ſpectators, ſo the phyſiognomiſt views a multitude of actual or poſſible perfections which eſcape the general eye of the deſpiſer, the ſlanderer, or even the more benevolent judge of mankind.

I ſpeak from experience: The good which I, as a phyſiognomiſt, have obſerved in people round me, has more than compenſated that maſs of evil which, though I appeared blind, I could not avoid ſeeing. The more I have ſtudied man the more have I been convinced of the general influence of his faculties, the more have remarked that the origin of all evil is good, that thoſe very powers which made him

evil, thoſe abilities, forces, irritability, elaſticity, were all, in themſelves, actual, poſitive, good. The abſence of theſe, it is true, would have occaſioned the abſence of an infinity of evil; but ſo would they, likewiſe, of an infinity of good. The eſſence of good has given birth to much evil; but it contains in itſelf the poſſibility of a ſtill infinite increaſe of good.

The leaſt failing of an individual incites a general outcry, and his character is at once darkened, trampled on, and deſtroyed.—The phyſiognomiſt views the man whom the whole world condemns, and praiſes,—What? Vice?—No—-Does he excuſe the vicious?—No—He whiſpers, or loudly affirms, "Treat this man after "ſuch a manner, and you will be aſtoniſhed at "what he is able, what he may be made willing, "to perform. He is not ſo wicked as he appears; "his countenance is better than his actions. "His actions, it is true, are legible in his coun-"tenance; but not more legible than his great "powers, his ſenſibility, the pliability of that "heart which has had an improper bent. Give "but theſe powers, which have rendered him "vicious, another direction, and other objects, "and he will perform miracles of virtue."—Yes, the phyſiognomiſt will pardon where the

moſt

moſt benevolent philanthropiſt muſt condemn. For myſelf, ſince I have become a phyſiognomiſt, I have gained knowledge, ſo much more accurate, of ſo many excellent men, and have had ſuch frequent occaſion to rejoice my heart in the diſcoveries I made concerning ſuch men, that this, as I may ſay, has reconciled me to the whole human race. What I here mention as having happened to myſelf, each phyſiognomiſt, being himſelf a man, muſt have, undoubtedly, felt.

Again, as pity is awakened, cheriſhed, and heightened, at the ſight of natural evil, ſo is the nobleſt and wiſeſt compaſſion rouſed by an acute perception and ſenſibility of human degeneracy: And from whom is ſuch compaſſion more to be expected than from a true phyſiognomiſt? I repeat, the nobleſt compaſſion—For it employs itſelf on the immediate, the preciſe, the preſent, man; and his ſecret, his profound miſery, which is not without him, but within—The wiſeſt—For, while it knows the evil is internal, it thinks not of palliatives, but of internal efficient means, of laying the ax to the root, of means with the proper application and certainty of which he is acquainted.

True ſouls of benevolence, you often ſhall

weep tears of blood, to find men are ſo bad; but, often, alſo, ſhall you weep tears of joy, to find them better than the all-powerful, all-poiſonous, tongue of ſlander would have made you believe.

II.

OF THE UNIVERSAL EXCELLENCE OF THE FORM OF MAN.

THE title of this fragment is expreſſive of the contents, or rather of the very ſoul, of the whole work; therefore, what I may here ſay, in a ſeparate ſection, may be accounted as nothing; yet how vaſt a ſubject of meditation may it afford to man!

Each creature is indiſpenſable in the immenſity of the creations of God; but each creature does not know it is thus indiſpenſable. Man, alone, of all earth's creatures, rejoices in his indiſpenſability.

No man can render any other man diſpenſable. The place of no man can be ſupplied by another.

This belief of the indiſpenſability, and individuality, of all men, and in our own metaphyſical indiſpenſability and individuality, is, again, one of the unacknowledged, the noble fruits of phyſiognomy; a fruit pregnant with ſeed moſt precious, whence ſhall ſpring lenity and love. Oh! may poſterity behold them flouriſh; may future ages repoſe under their ſhade! The worſt,

the moſt deformed, the moſt corrupt of men, is ſtill indiſpenſable in this world of God, and is more or leſs capable of knowing his own individuality, and unſuppliable indiſpenſability. The wickedeſt, the moſt deformed of men, is ſtill more noble than the moſt beauteous, moſt perfect animal.—Contemplate, oh man! what thy nature is, not what it might be, not what is wanting: Humanity, amid all its diſtortions, will ever remain wondrous humanity!

Inceſſantly might I repeat doctrines like this! —Art thou better, more beauteous, nobler, than many others of thy fellow creatures?—If ſo, rejoice, and aſcribe it not to thyſelf but to him who, from the ſame clay, formed one veſſel for honour, another for diſhonour; to him who, without thy advice, without thy prayer, without any deſert of thine, cauſed thee to be what thou art.

Yea, to Him!—"For what haſt thou, oh "man, that thou didſt not receive? Now if "thou didſt receive why doſt thou glory as if "thou hadſt not received?"—"Can the eye "ſay to the hand, I have no need of thee?"— "He that oppreſſeth the poor reproacheth his "maker"—"God hath made of one blood all "nations of men."—

Who

Who more deeply, more internally, feels all theſe divine truths than the phyſiognomiſt?—The true phyſiognomiſt, who is not merely a man of literature, a reader, a reviewer, an author, but—a man—

Yes, I own, the moſt humane phyſiognomiſt, he who ſo eagerly ſearches whatever is good, beautiful, and noble in nature, who delights in the *Ideal*, who duly exerciſes, nouriſhes, refines his taſte, with humanity more improved, more perfect, more holy, even he is in frequent danger, at leaſt, is frequently tempted to turn from the common herd of depraved men; from the deformed, the fooliſh, the apes, the hypocrites, the vulgar of mankind; in danger of forgetting that theſe mis-ſhapen forms, theſe apes, theſe hypocrites, alſo, are men; and that, notwithſtanding all his imagined, or his real excellence, all his noble feelings, the purity of his views (and who has cauſe to boaſt of theſe?), all the firmneſs, the ſoundneſs, of his reaſon, the feelings of his heart, the powers with which he is endowed, although he may appear to have approached the ſublime ideal of Grecian art, ſtill he is, very probably, from his own moral defects, in the eyes of ſuperior beings, in the eyes of his much more righteous brother, as diſtorted as the moſt ridiculous,

culous, moſt depraved, moral, or phyſical monſter appears to be in his eyes.

Liable as we are to forget this, reminding is neceſſary, both to the writer and the reader of this work.—Forget not that even the wiſeſt of men are men. Forget not how much poſitive good may be found, even in the worſt; and that they are as neceſſary, as good, in their place, as thou art. Are they not equally indiſpenſable, equally unſuppliable? They poſſeſs not, either in mind or body, the ſmalleſt thing exactly as thou doſt. Each is wholly, and in every part, as individual as thou art.

Conſider each as if he were ſingle in the univerſe: then wilt thou diſcover powers and excellencies in him which, abſtractedly of compariſon, deſerve all attention, and admiration.

Compare him, afterward, with others; his ſimilarity, his diſſimilarity, to ſo many of his fellow creatures. How muſt this incite thy amazement! How wilt thou value the individuality, the indiſpenſability of his being! How wilt thou wonder at the harmony of his parts, each contributing to form one whole; at their relation, the relation of his million fold individuality, to ſuch multitudes of other individuals! Yes! We wonder and adore the ſo ſimple, yet ſo infinitely

nitely varied, expreſſion of almighty power inconceivable, ſo eſpecially, and ſo glorioufly, revealed in the nature of man.

No man ceaſes to be a man, how low ſoever he may ſink beneath the dignity of human nature. Not being beaſt he ſtill is capable of amendment, of approaching perfection. The worſt of faces ſtill is a human face. Humanity ever continues the honour and ornament of man.

It is as impoſſible for a brute animal to become man, although he may in many actions approach, or almoſt ſurpaſs him, as for man to become a brute, although many men indulge themſelves in actions which we cannot view in brutes without abhorrence.

But the very capacity of voluntarily debaſing himſelf in appearance, even below brutality, is the honour and privilege of man. This very capacity of imitating all things by an act of his will, and the power of his underſtanding. This very capacity man only has, beaſts have not.—The countenances of beaſts are not ſuſceptible of any remarkable deterioration, nor are they capable of any remarkable amelioration, or beautifying. The worſt of the countenances of men may be ſtill more debaſed, but they may, alſo, to a certain degree, be improved, and ennobled.

The

The degree of perfection, or degradation, of which man is capable, cannot be deſcribed.

For this reaſon, the worſt countenance has a well-founded claim to the notice, eſteem, and hope of all good men.

Again; in every human countenance, however debaſed, humanity ſtill is viſible; that is, the image of the Deity.

I have ſeen the worſt of men, in their worſt of moments, yet could not all their vice, blaſphemy, and oppreſſion of guilt, extinguiſh the light of good that ſhone in their countenances; the ſpirit of humanity, the ineffaceable traits of internal, eternal, perfectibility.—The ſinner we would exterminate, the man we muſt embrace.

Oh phyſiognomy! What a pledge art thou of the everlaſting clemency of God toward man!

Therefore, enquirer into nature, enquire what actually is.—Therefore, man, be man, in all thy reſearches; form not to thyſelf ideal beings, for thy ſtandard of compariſon.

Wherever power is there is ſubject of admiration; and human, or, if ſo you would rather, divine power, is in all men. Man is a part of the family of men: thou art man, and every other man is a branch of the ſame tree, a member of the ſame body,—is, what thou art,

and

and more deſerving regard than were he the ſame identical being, had exactly the ſame goodneſs, the ſame degree of worth thou haſt; for he would then no longer be the ſingle, indiſpenſable, unſuppliable, individual THOU ART.—Oh man! Rejoice with whatever rejoices in its exiſtence, and contemn no being whom God doth not contemn.

III.

ON THE STUDY OF PHYSIOGNOMY,

ADDRESSED TO

COUNT THUN OF VIENNA.

YOU permit me, honoured Count, to communicate my thoughts to you, on the ſtudy of phyſiognomy. It appears to me that all treatiſes of this kind have neither preciſion, perſpicuity, nor force ſufficient when they are only general, and are not addreſſed to ſome one, of whom it is previouſly known that he is able to prove, and will be at the labour of proving, each propoſition; that he will ſtrengthen proof by experiment, and that he will remark each neglect, obſcurity, and ambiguity. All I have before written on phyſiognomy is not of ſo much importance as what I now intend to write, on the ſtudy of that ſcience, and the method to be employed in phyſiognomonical obſervation. Should the precepts I give be ſucceſsful, ſo will, alſo, my whole work. Yet do I feel an infinite difficulty in explaining myſelf, ſo clearly, accurately, and intelligibly, as is requiſite for the promotion of the ſtudy of true phyſiognomy.

ſiognomy. I know that when I ſhall have, with all poſſible attention, written ſome ſheets, and imagine I have ſaid all I can ſay, there will ſtill many imperfections remain; and that, in deſpite of my utmoſt care to be accurate, ſtill, to many, I ſhall appear inaccurate. This ſcience cannot perfectly be taught by book, and no reaſonable perſon will expect perfection in theſe fragments. What I am able to do ſhall be done. I pretend not to give rules, to you, ſir, who are yourſelf an accurate obſerver, but to ſubmit rules to your examination. I ſubmit them to you, becauſe you poſſeſs phyſiognomonical ſenſation, the art of drawing, and have ſufficient genius to facilitate the ſtudy of phyſiognomy by the various aids of which you are poſſeſſed.

Nothing can more effectually promote the ſtudy of phyſiognomy than an anſwer to the queſtion, How ought phyſiognomy to be ſtudied? Miſtakes in phyſiognomy are, probably, the worſt of miſtakes; ſince they contribute to the unhappineſs of two perſons, the obſerver and the obſerved. How numerous, frequently, are the ill effects of a ſingle falſe deciſion! Still more ſo of a falſe rule, which is not founded on frequent experiment; and worſe than either is falſe information, on which falſe rules are founded.

I there-

I therefore delayed, as long as poſſible, writing on the manner in which the phyſiognomiſt ought to form himſelf. Separate remarks ought not to be publiſhed without the moſt ſcrupulous attention to their truth; much leſs inſtructions how remarks are to be made. Reaſoning, perhaps, cannot find a more capacious field of exerciſe than in the purſuit of this ſtudy. We ſcarcely can be ſufficiently on our guard againſt error, in proceeding and in judging, ſince error comes with ſuch eaſe and rapidity, and is ſo fatal in its conſequences. Of this the phyſiognomiſt never can be too often warned. Never can he be too often admoniſhed to vary and multiply his obſervations. Never can the man of weak intellects be too often cautioned to avoid the ſtudy of phyſiognomy. The ſelf-nominated phyſiognomiſt, without feeling, without wiſdom, reaſon, or knowledge, without patience to obſerve and to compare, without the love of truth or of man, the witling, the cenſurer, the raſh critick, the ſhallow ſlanderer, oh how miſchievous, how dangerous is he in human ſociety! —I repeat, the phyſiognomiſt without truth and reaſon; I do not recal my words, but utter them with added force. Phyſiognomonical ſenſation is of all things the moſt indiſpenſable. It

is

is the firſt, moſt eſſential, of requiſites; the eye of nature, without which all rules and inſtructions are as uſeleſs to man as ſpectacles are to the blind. Alas! without wiſdom, without rational experiment, compariſon, irritability, reaſon, rules, practice, and the art of drawing, how will the fineſt phyſiognomonical genius, if not often err himſelf, cauſe others to err! His ſenſations will, at leaſt, be perplexed and impoſſible to communicate. For my own part, before I would recommend, or, rather, before I would permit the ſtudy of phyſiognomy, I muſt be convinced the ſtudent poſſeſſes this phyſiognomonical ſenſation, underſtanding, wiſdom, penetration, the knowledge, and the practice, of drawing. Phyſiognomonical ſenſation, in order to feel, and read, natures and characteriſtics; underſtanding, wiſdom, and penetration, to impart his obſervations, and expreſs them, by general, abſtract, ſigns; and the art of drawing that he may portray character to the eye. Wanting theſe the ſtudy of phyſiognomy cannot be brought to perfection. It is not without reaſon that I greatly fear leſt incapable men ſhould lightly undertake the moſt difficult of all ſtudies, as far as it is defined and ſcientific, to the utter degradation of phyſiognomy; but I will bear none of the blame.

I will rather fatigue by too repeatedly warning. All men have a certain degree of phyſiognomonical ſenſation; this I know, and loudly, determinedly, proclaim. But every one has not ſufficient ſenſation, ſufficient reaſon, ſufficient capacity, accurately to define, and impart his obſervations. All are not qualified for the ſtudy of phyſiognomy.

I ſhall not repeat what has already been ſaid, in the firſt volume, concerning the neceſſary endowments of the phyſiognomiſt, or the difficulties he has to encounter. I ſhall only proceed to lay before him ſome remarks, which, although, as I have already ſaid, I am conſcious they are very imperfect, I am alſo convinced, by experience, they are well adapted to aſſiſt the phyſiognomiſt in his ſtudies.

To the ſcholar, who aſks my advice, I will ſay, If you feel an impulſe to this ſtudy, if different countenances affect you differently, if one is powerful and prompt to attract, another as powerful, as prompt to repel; if you are deſirous of reading the heart; if you feel the reſiſtleſs anxiety of obtaining preciſion and certainty in whatever you undertake, then ſtudy phyſiognomy.

What

What is to be underſtood by ſtudying phyſiognomy?

It ſignifies to exerciſe the feelings, quicken ſenſibility, acquire the power of imparting, of delineating, characterizing, and depicting what we feel and obſerve.

It ſignifies to ſearch, limit, and claſs the viſible ſigns of inviſible powers.

It ſignifies, by the lineaments and changes of the human countenance, to diſcover their cauſes and effects.

It ſignifies to learn, and to decide with preciſion, what character of mind certain forms and countenances are, or are not, capable of receiving.

It ſignifies to deviſe general, aſſignable, communicable ſigns of the powers of mind; or, in general, the internal faculties of man, and to apply them with certainty, and facility, to all caſes.

If this thou art unwilling to learn, then would I ſay, though thou wert my friend, Study not phyſiognomy. To learn leſs than this deſerves not the appellation of ſtudy.

Firſt, moſt accurately enquire what all human bodies and countenances have in common, and wherein they generally differ from all other ani-

mal, organized bodies. The more certainly and perfectly theſe differences are underſtood, the more highly will the ſtudent think of human nature, will examine man with a deeper reverence, and diſcern his character more diſtinctly.

Next, carefully ſtudy the parts, their connection, combination, and proportion. Read the Encyclopedie, Durer, or any other author; but confide not in books, examine, meaſure, thy own proportions: firſt alone, afterward in company with a penetrating, unprejudiced friend; then let him, or ſome other, meaſure thee, without interference.

Attend to two things in meaſuring the proportion of the parts, which, in my opinion, have not hitherto been accurately diſtinguiſhed, by any perſon who has conſidered proportion; and the want of which diſtinction has occaſioned ſo many diſtortions in drawing, and ſo many erroneous judgments concerning the very regular works of God, in all their apparent exceptions; that is, attend to the difference between right lined and curve lined proportion, for this is the very key to phyſiognomy. If the parts of the countenance, if the limbs are proportionate, according to right lined, perpendicular, admeaſurement, the man is then beautiful,

tiful, well formed, intelligent, ſtrong, firm, noble, in a ſuperior degree. All this he alſo may be, although his parts and members, according to appearances, vary from this proportion. For this proportion may, notwithſtanding, be found, according to curve lines, but it is to be remarked that rectilinear proportion is the moſt advantageous and indeſtructible.

Being once well acquainted with the parts of the body, their connection, and proportion; and ſo perfectly as to diſcover, at the firſt glance, in each lineament, whatever is diſproportionate, defective, ſuperfluous, whatever is diſtorted, or miſplaced; and to explain theſe things to others; having obtained certainty in the eye, and a perſpicuity of exquiſite diſcrimination, which is the great ſenſorium of phyſiognomy; then, firſt, may the ſtudent venture attentively to obſerve individual character.

He ſhould begin with ſuch countenances as are remarkable, in form, and in character; ſhould examine men whoſe features are unambiguous, poſitive, obvious.

Let him, for example, chooſe a man of extraordinary powers of mind, an idiot, a perſon of exquiſite ſenſibility, or a cold, hard, inſenſible, man of iron.

Let him ſtudy the remarkable character he ſelects, as if he had that alone to ſtudy. Firſt generally, afterward in all its parts; deſcribe the whole form, and each particular feature, in words, as if to a painter, who was to draw a picture of the perſon. After this deſcription, let the perſon ſit, if it be practicable, to the ſtudent, as he would to the painter. Begin with his ſtature. Then give the proportions; firſt the apparent, as meaſured according to perpendicular and horizontal lines; proceed afterward to the forehead, noſe, mouth, chin, and eſpecially to the figure, colour, poſition, ſize, and depth of the eyes.

Having finiſhed the deſcription, examine it word by word, line by line, with attention, while the perſon is preſent. Carefully enquire if nothing be wanting, nothing ſuperfluous; if all is truth, all accurately expreſſed. Draw the figure of the perſon, when he is abſent, according to this deſcription. If the ſtudent cannot produce a general reſemblance of character, he has not well deſcribed, nor well obſerved; has not obſerved as a ſtudent in phyſiognomy ought to obſerve. That this kind of exerciſe may become more perfect, a habit muſt be acquired of ſtudying any countenance, ſo as to ſeize, and deeply

deeply impreſs, its moſt prominent features on the memory, in a few moments. My method is firſt to examine the form, whether it be round, oval, ſquare, or angular, and under what general figure it may be moſt properly claſſed.

Having obſerved the full face, I next examine the profile, perhaps by dividing it into two parts. I then define its perpendicular length, according to the three cuſtomary diviſions, and remark its perpendicular variations: then the relative poſition of theſe three parts, the forehead, the noſe, the chin. This I can the eaſier do if I imagine a right line, paſſing from the extreme point of the upper lip, immediately under the noſe, to the point of the deepeſt part of the cavity under the forehead, by which this relative poſition, in all countenances, naturally divides itſelf into three principal ſections: the perpendicular, the line projecting at the lower point, or the line projecting at the upper point. Without having ſuch ſimple and determinate rules it will never be poſſible for the imagination to retain the true form of the head, phyſiognomonically accurate. I muſt here alſo remark, to young painters, that, unleſs they preciſely notice theſe two fixed points, it will ſcarcely be poſſible for them ever to delineate a counte-

nance phyſiognomonically.—Having impreſſed theſe two points in my memory, I more minutely conſider, firſt, the forehead; afterward, the eyebrows, the ſpace between the eyes, the deſcent to the noſe, the noſe itſelf; then the indeſcribably characteriſtic ſpace between the tip of the noſe and where it joins the lip, which can only be of three kinds. It muſt form a right, an obtuſe, or an acute, angle. I next remark whether the upper or under ſide of this angle be the longeſt: afterward I examine the mouth, which, likewiſe, in the profile, can only have three principal forms. The upper lip is either over the under, even to it, or projecting beyond it. In like manner muſt the chin be meaſured and claſſed. The line deſcending to it will either be perpendicular, projecting, or retreating; and the line formed by the under part of the chin will either be horizontal, aſcending, or deſcending. I, alſo, particularly remark the form of the jaw-bone; how far it is, or is not, left viſible by the muſcular parts, which often is moſt deciſively ſignificant. I eſtimate the eye, firſt, by its diſtance from the root of the noſe, next, according to its ſize, colour, the curve of the upper and lower parts of the eyelid; by which means, in a ſhort time, I can, as

I may

I may ſay, learn the countenance by rote: and countenances may be ſtudied by rote, in the ſame manner as poems, the principal parts of which we firſt examine, then impreſs ſucceſſive paſſages on the memory, and, ſeizing the book, examine how far we are perfect, ſtill recurring to the text whenever we find ourſelves defective. Thus I ſtudy the countenance. Without this exerciſe of the memory, the ſpirit of obſervation will ever remain dull, nor ever attain that high excellence which is indiſpenſable in the ſtudy of phyſiognomy.

Some characteriſtic countenance being thus thoroughly ſtudied; then, for ſome few days, obſerve all countenances that happen to be met; and let all thoſe paſs that have not ſome remarkable conformity of features to the one already ſtudied. That ſuch conformity may be the more eaſily perceived, let obſervation, at firſt, be confined to the forehead.—As is the reſemblance of the forehead ſo will be the reſemblance of the reſt of the features.—The grand ſecret of phyſiognomonical obſervation conſiſts in ſimplifying, developing, producing, the principal, the characteriſtic features.—If, for example, a reſembling forehead be found; and, conſequently, according to our axiom, a reſembling

countenance;

countenance; the next effort muſt be to define the varieties, and what is wanting to form a perfect reſemblance, and fix the character of the perſon newly obſerved in the memory, eſpecially its moſt conſpicuous parts. If deciſive reſemblances are found in both, I ſay deciſive, this is a certain proof that the extraordinary part of the phyſiognomonical character is diſcovered, ſo far as that extraordinary part of character is not contradicted by other men, who have theſe marks, and have not this character. Should ſuch exceptions be found (but with difficulty will they be found) it may then be concluded that theſe prominent phyſiognomonical marks, which were ſuppoſed deciſive of character, are, in reality, not the deciding marks of character. That error may be the leſs probable, watch theſe deciſive members, when that which is extraordinary in the character is active, is put in motion. Attentively remark the ſharpneſs of the lines which is then produced, by the motion of the muſcles, and compare theſe lines in the two countenances. If theſe reſemble, no longer doubt of the reſemblance of the minds. Should any uncommon trait be found in an uncommon man, and the like trait be found in another equally uncommon man, and in no other

other perſon whatever, then will this trait be the grand mark of character, and the key to innumerable ſimilar ſhades.

For example, Haller, certainly, in many reſpects, was an extraordinary man. Among other remarkable features, which he had in common with other men of underſtanding, I obſerved a trait, a line, a muſcle, below the eye, which I never ſaw, after this form, in any other man. I do not yet know what it denotes, but I pay attention to all countenances, and the firſt which I ſhall meet, with this trait, I ſhall carefully examine, ſhall turn the diſcourſe on thoſe ſubjects in which Haller excelled, or on ſuch as will eaſily make it viſible whether a perſon with ſuch a trait poſſeſſes any portion of the ſpirit of Haller. From a multitude of former obſervations I am convinced that can I find two more countenances with this trait, another great letter in the alphabet of phyſiognomy is diſcovered. Haller may have had weakneſſes, of which this trait may be a token; it, therefore, may be found in ſome very common men, who, without Haller's numerous excellencies, may, in common with him, poſſeſs only this defect. The contrary, however, is probably the fact; but, without encouraging prejudices for either opinion,

opinion, I ſhall patiently wait till I can diſcover the trait.

Another moſt important rule is to ſtudy the moſt extraordinary characters, examine the exceſs, the extreme of character, and the extremes of the oppoſite characters; at one time the moſt deciſive traits of benevolent good, and at another of deſtructive evil; now the greateſt of poets, next the dulleſt of proſe writers; the idiot born, and the man of genius.

With this view viſit hoſpitals for idiots. Begin with drawing the grand outline of the moſt remarkable traits of the moſt ſtupid. Thoſe firſt which all have in common; and next ſuch as are individually peculiar. Having drawn what is particular, what is general will ſoon appear. From what is general, recur again to what is individual; deſcribe and draw, draw and deſcribe. Study each part; cover the other parts with the hand; conſider the connection, the relation. Enquire where the deciſive is to be found. Is it in this feature, or in this? Select certain traits, and add them to the other features, that the combination and effect of the whole may be found.

Seek, afterward, for the company of men of wiſdom and profound thought, and proceed as before.

If time and opportunity are wanting to draw the whole countenance, and ſtudy it perfectly, particular attention is neceſſary to be paid to two lines. Having theſe the character of the countenance is obtained, that is to ſay, the key to the character.—Theſe lines are that from before the mouth, when the lips are cloſed, or opened, and that deſcribed by the eyelid, over the pupil. To underſtand theſe is equal to what is called underſtanding the countenance. I boldly maintain, by theſe two lineaments, it is poſſible, it is eaſy, to decypher the mind, the heart of every man.—Not by ME, but by him who has more time and talents for obſervation. All countenances, whoſe characters I think I know, I can underſtand by the aid of theſe two lines. The greateſt painters after nature have neglected them, although the very ſoul of reſemblance depends on a ſtrict adherence to theſe lineaments. If they ever introduce a manner, it is into theſe, and from theſe it is eaſy to diſcover whether the maſter be, or be not, a ſound phyſiognomiſt. But ſince, in practice, theſe two lines are ſo finely arched, ſo moveable, that an exceedingly experienced eye is requiſite to define them with preciſion, and ſince, beſide theſe, the eyebrows in many perſons are likewiſe highly expreſſive,

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I frequently call in the aſſiſtance of the profile, which it is eaſier to define in the parts about the eye than in thoſe near the mouth. But, where that is not ſufficient, I have recourſe to the deſcent of the forehead to the noſe, and that of the noſe to the mouth. Theſe two firm and almoſt unchangeable parts of the profile I delineate in imagination, that I may afterward be able to repreſent and preſerve them in an actual drawing.

Accurate examination, and repeated compariſon, between the two moveable, and the two immoveable lines, will teach us, that they, as in general all the features of the countenance, have a moſt immediate relation to each other; ſo that the one will immediately be denoted by the other; and experience will teach us, in time, having the one given, to produce the other. In order to acquire this perfection, ſo indeſcribably important, it is neceſſary to draw nothing but the outlines of the upper eyelid and the mouth, of the ſame perſon, and to draw them, continually, on the ſame paper; each pair of ſuch lines, ſeparately, on one paper, that they may the more eaſily be placed ſide by ſide, compared, and claſſed. The two other lines may eaſily be obtained by the means of ſhades. A number of theſe ſhould alſo be drawn, on ſeparate cards, that

that they may be arranged. After which their exact proportions are to be determined.

Yet I ſay not, noble Count, to the phyſiognomiſt, ſtudy, deſcribe, draw, ſelect, compare by repeated obſervation, theſe characteriſtic, illuſtrating, traits, alone.—No—Study all, neglect no part, of the countenance. Each trait contains the whole character of man, as, in the ſmalleſt of the works of God, the character of Deity is contained. God can create nothing which is not divine. The truly wiſe man, as wiſe, utters not the ſmalleſt folly. His ſmalleſt actions have meaning. To ſin againſt a part of the countenance, by deſpiſing it, is to ſin againſt the whole. He who formed the eye, to ſee, alſo planted the ear. He is never at variance with himſelf. How can I often enough, emphatically enough, awfully enough, declare God and nature are never at variance!—As is the eye ſo is the ear; as the forehead ſo each individual hair. Every minute part has the nature and character of the whole. Each ſpeaks truth, the truth of the whole *. To us, indeed, one ſpeaks with

* Nulla enim corporis pars eſt, quamlibet minuta et exilis, quantumvis abjecta et ignobilis, quæ non aliquod argumentum inſitæ naturæ, et quo animus inclinet, exhibeat. *Lemnius.*

with a louder, another with a more gentle, voice; but the language of all is the ſame. It is the harmony of innumerable voices proclaiming truth.—There are ſome moments in which the whiſpers of nature are more intelligent than her loudeſt cries. Frequently the paſſage of an author which ſhall ſeem wideſt of meaning explains ſomething the moſt eſſential. A trifling, inferior, trait in the countenance ſhall often be the key to the whole. The ſolemn teſtimony of St. Paul is here applicable. "There is nothing "common of itſelf, but to him only that eſteem-"eth any thing to be common." Yes, "Heaven "and earth ſhall ſooner paſs away than one "jot, or one tittle, of the countenance, loſe its "ſignifying power."

Thou art unworthy, that is to ſay, incapable, to ſtudy the countenance of man, if thou excludeſt the ſmalleſt thing as unworthy of remark.

I add, however, the ſtudent may, probably, have a particular capacity for the obſervation of this or that particular feature, or member. As various men are variouſly affected by different arts and ſciences, ſo is it with the countenance. He, therefore, ſhould carefully examine how far he has ſuch propenſities, for the examination of one trait or member, more than another, and

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ſuch trait or member he ſhould ſtudy, firſt, and moſt; as if no other were to be ſtudied, but that the whole character were contained in this particular trait.

Whoever would ſtudy phyſiognomy ſhould apply himſelf to the ſtudy of ſhades. He that deſpiſes them deſpiſes phyſiognomy. If he have no phyſiognomonical ſenſation for ſhades, he has none for the human countenance; while he who poſſeſſes this phyſiognomonical ſenſation, at the ſight of ſhades, will read the countenance with as much facility as he would read an open book.

Make the taking of ſhades a practice, and to write down what is known of the character of the original, in the moſt clear and preciſe terms.

Having obtained a number of ſuch accurate ſhades, the characters of the originals of which are well known; do not firſt arrange thoſe which appear to have a ſimilarity of intellectual or moral character. For, firſt, the moſt preciſe unphyſiognomonical deſcription, in words, is indeterminate; and, ſecondly, which is the conſequence of the firſt, there are innumerable moral and intellectual excellencies and defects, to deſcribe which we have but ſome general term, and which, internally, are widely different, there-

ſore, are expreſſed in the countenance by traits as widely different as themſelves. Thus two men of extraordinary genius may have countenances the moſt oppoſite. For this reaſon, we muſt not begin with claſſing their ſhades by words, which may characteriſe the originals. For example, we muſt not ſay this is a man of genius; this is another man of genius: therefore we will compare the two, and ſee what their ſhades have in common.—It may happen that they have nothing in common, but that their ſhades are abſolutely diſſimilar.—The ſhades, therefore, ſhould firſt be ranged according to their reſemblance.—The reſemblance of the forehead.—"Theſe fore-" heads are not alike—Where then is the like-" neſs of their minds to be diſcovered? This " forehead retreats, is thus or thus arched, forms " this kind of angle, and this is much the ſame. " Let us examine whether their minds are " equally ſimilar." To anſwer ſuch queſtions, with all poſſible preciſion, the great ſhades ſhould, firſt, be meaſured by a proper inſtrument, and their proportions aſcertained between the height from the eyebrows to the crown of the head; ſo ſhould their diagonal lines. Thus will the perſevering ſtudent find what he is in ſearch of, will find that the reſemblance of outlines expreſs reſembling powers of mind; that the

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ſame kind of forehead generally denotes the ſame mode of conſidering ſubjects, of obſervation, of ſenſation; that, as each country has its latitude and correſponding temperature, ſo has each countenance, each forehead, their latitude, their correſponding temperature.

The phyſiognomiſt might facilitate his obſervations, were he to mark the various ſhades of the forehead with various letters of the alphabet, ſo that each forehead might have its correſpondent letter, or its general name, appropriated to itſelf.

Particular attention ſhould be paid to what are the kind of characters that are moſt, or leaſt, expreſſive, taken in ſhades, and obſerve whether the active characters do not appear much more ſtriking than the ſenſitive and paſſive. A habit ſhould be obtained of drawing countenances with facility, after which the eye, mouth, and features, ſhould be added, in the abſence of the original; and next the profile drawn from viewing the full face, and the full face from the profile.

Sketches from fancy ſhould be drawn, and lines and features ſought for, in them, that have ſome determinate ſignifications.

Let each of theſe traits be ſimplified, as much as poſſible, and each be drawn in the moſt careful manner, on a ſeparate paper, that they may be afterward arranged and compared at pleaſure.

By this apparently trifling practice, the moſt difficult things will ſoon become eaſy.

Let the principal view of the ſtudent be directed to every poſſible mode of ſimplifying and tranſpoſing of features.

I hold the baſis of the forehead to be the ſum of all the innumerable outlines of the ſcull; or the ſum of all its radii from the crown of the head.

I ſuſpected *a priori*, and was afterward convinced, from proof, that the whole capacity, and perfectibility, of a healthy man, is expreſſed in this principal line: and a perfect phyſiognomonical eye, contemplating a multitude from a window, would, from this outline, read the character of each individual.

Therefore, to acquire the habit of ſelecting this principal line, it will be neceſſary to draw the ſame forehead in front and in profile, to take the ſhades, and afterward meaſure them.

It is a difficult, but not impoſſible, undertaking to

to delineate the whole principal outline of the ſcull, as it would appear ſeen in front, or in profile. The ſignificant variations of theſe principal outlines may eaſily be obſerved, and treaſured up by the ſtudent who ſhall viſit a convent, and obſerve the ſhorn heads of the monks, when bowed down in prayer.

Waking men ſeldom ſuffer themſelves to be accurately obſerved. There are numerous opportunities of ſeeing them, but the opportunity in which they may be ſcrutinized, without offenſive indiſcretion, is rarely found. But, ſleeping, how inſtructive are they to the phyſiognomiſt !—Draw, delineate, ſeparate parts, features, outlines, preſerve the poſition of the ſleeper, particularly the diſpoſition of the body, head, legs, and arms. They are indeſcribably ſignificant, eſpecially in children. Compare the form of the countenance and the poſition ; and wonderful harmony will be diſcovered. Each countenance has its peculiar poſition of body, and of arms.

The dead, and impreſſions of the dead, taken in plaſter, are no leſs worthy obſervation. Their

ſettled features are much more prominent than in the living, and the ſleeping. What life makes fugitive, death arreſts; what was indefinable is defined. All is reduced to its proper level; each trait is in its true proportion, unleſs excruciating diſeaſe, or accident, have preceded death.

There is nothing I would more ſtrongly recommend to the phyſiognomiſt than the ſtudy of exact, and unchangeable buſts, in plaſter. How leiſurely, how calmly, how accurately, may he examine ſuch buſts! They may be turned and placed how he pleaſes. The ſhades of every kind may be taken and meaſured. They may be cut at pleaſure, and each diviſion accurately drawn: the great outlines may all be determined, even to mathematical preciſion. In this manner the phyſiognomiſt fixes his attention on the firm, the unchangeable truth, of phyſiognomy; that truth and ſtability to which his obſervations ſhould all be unremittingly directed.

Whoever compares the plaſter buſts of men of genius and idiots with each other, whoever diſſects, draws, and meaſures them, part by part, will have faith in phyſiognomy, equal to the belief of his own exiſtence; and his knowledge of

of other men will, in time, equal the knowledge he has of himſelf.

For a ſimilar purpoſe, I adviſe the phyſiognomiſt to collect the ſculls of known perſons; to take the ſhades of theſe ſculls, which ſhould be placed all in one horizontal row, ſo that he may take the triangle that circumſcribes each. I repeat, of perſons known; for, before he teaches, he muſt be taught. The known muſt be compared with the known; indubitable external character with indubitable internal; and, having perfectly diſcovered the proportions of theſe, then muſt he firſt ſearch the proportions of the unknown, and the nearly ſimilar. Whoever too haſtily rejects this counſel will as ſuddenly be expoſed to laughter, and become diſpirited. It would be folly to ſuppoſe that all who delight in phyſiognomy ſhould be expected immediately to ſolve every problem that is preſented; nor would the folly of renouncing the ſtudy becauſe this is impoſſible be leſs. Man muſt have before he can give. I therefore adviſe the ſtudent to exerciſe himſelf, and give unpreſuming judgments among his friends; but not to anſwer the inquiſitive, whoſe motives do not originate in the love of truth, but

in idle curioſity. He who is vainly deſirous of making a parade of his phyſiognomonical knowledge, who does not conſider the ſcience too ſacred for ſuch abuſe, will never make any great progreſs in the diſcovery of truth. The truth ſhould firſt be ſought for ſelf-information, ſelf-conviction, and afterward diſcovered to the penetrating friend. Truth acquired ſhould alſo be preſerved, and applied to the diſcovery of more truth; which is evident as day, certain as death. Anſwer not idle enquiries, nor increaſe the difficulties to be encountered by too precipitate deciſions.

A collection of medals, in plaſter, of ancient and modern heads, is an aid moſt neceſſary to the phyſiognomiſt; as are all profiles, which are ſmall, and well defined; for they are eaſy to arrange, in every poſſible order. Though the flexible features, in medals, are ſeldom exact, yet the larger parts are, for that reaſon, the more accurate; and, though they ſhould be inaccurate, they are ſtill important to the phyſiognomiſt, for the exerciſe of phyſiognomonical ſenſation, and the claſſing of countenances.

Language never can be ſufficiently ſtudied. All error originates in the deficiencies of language,

guage, the want of peculiar characteriſtic ſigns. Truth muſt be acknowledged as truth, if it be expreſſed with ſufficient preciſion, if it be ſufficiently ſeparated, ſimplified, and illuſtrated. Man muſt receive truth with irrefragable conviction, when it is preſented to him unclouded, unmixed, unadulterated.——Study languages, therefore, eſpecially the mother tongue, and the French, which is ſo rich in characteriſtic, and phyſiognomonical terms. Wherever a word, peculiarly ſignificant, in reading or converſation, occurs, it ought to be remembered, and inſerted in the common place book: ſuch as epithets that expreſs every gradation of love, of underſtanding, wit, and other qualities.

A regiſter, the moſt perfect that can be obtained, of all characteriſtic countenances, is a very neceſſary aid for the ſtudent, which he muſt compile from the writings of thoſe who have known men beſt, and from his own obſervation. I have collected above four hundred epithets for countenances, of various kinds, yet, by no means, have ſufficient, at preſent. The phyſiognomiſt ſhould ſearch for, or invent, a characteriſtic epithet for every countenance he conſiders; but ſuch epithets ſhould not be too haſtily applied. All the varieties of epithets, that

that are ſignificant, ſhould be written down: but, before the outline of a countenance that is arranged under any ſuch epithet be drawn, and accurately deſcribed, every care ſhould be taken that one countenance is not confounded with another.

Some of my general claſſing words are, love, mind, moral, immoral ſenſation, power, wit, underſtanding, taſte, religion, imperfection, local-countenances, rank-countenances, office-countenances, mechanic-countenances.

Specimen of epithets under the title wit.

Wit, captious wit, witling, ſtrong wit, dull witted, quick witted, ſweet witted, miſchievous wit, acrimonious wit, vain witted, ſevere witted, dry witted, cold witted, rude icy witted, vulgar wit, ſea wit, thieves wit, rapid wit, raillery, drollery, fanciful repartee, petulant, comic, burleſque, malignant, ſmiling, laughing, humorous, cynical wit; refined wit, &c. &c.

Having ſought the character of the countenance, in paintings, or drawings, by himſelf, or others, the ſtudent, then, ſhould draw this countenance, with the characteriſtic outline; which may often be done by a few ſimple ſtrokes, or even by dotting. My continual endeavour is to

ſimplify.

ſimplify. The three things to which, eſpecially, attention ſhould be paid are, the general form of the countenance, the relation of its conſtituent parts, and their curved lines, or poſitions; all which may eaſily be expreſſed by the moſt ſimple marks.

If there be a difficulty in finding the actual, the poſitive, character of the countenance, it ſhould be ſought by analogy; the regiſter of epithets ſhould be examined, word by word, and ſuch epithets as appear to have any relation to the countenance written down. The amount of theſe may enable the ſtudent to diſcover the true epithet. If no epithet can be found applicable to the countenance from this copious regiſter, let not that countenance be forgotten in any of its poſitions, traits, or wrinkles, until it is decyphered. The more enigmatical the countenance is, the more will it ſerve, when explained, as a key for the explication of others.

Study the beſt painters; copy the beſt portraits, the beſt hiſtorical pieces. Among the portrait painters, I hold ſacred Mignard, Largilliere, Rigaud, Kneller, Reynolds, and Vandyck. I prefer Mignard's and Rigaud's portraits to Vandyck's, who is often deficient in induſtry and illuſion; ſince he rather conſidered

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the whole, and the ſpirit of the countenance, than its minute parts. Gibbon, Vanderbanck, Mans, Poel, and probably others, whoſe names do not occur to my memory at this moment, excepted, how many Dutch, Engliſh, and Italian, painters, ſuppoſing the axiom true which ſays the ſervile copyiſt is no painter, have reproachfully omitted to copy the fine minutiæ of nature, and impoſed upon taſte the ſpecious, intoxicating, general, likeneſs, from which little is to be learnt by the phyſiognomiſt. General!—Does nature work thus in general?—Yes, ye Generaliſt! I ſhall certainly conſider you as the beſt of the ſcholars, the imitators, of nature!

Kupezki, Kilian, Lucas Kranache, and Holbein particularly, are among the firſt of portrait painters. How much more will the phyſiognomiſt learn from theſe, although good taſte and freedom are often wanting! Truth muſt ever be preferred to beauty. I would rather write the true than the beautiful. I mean not to praiſe what is confuſed, but the beſt pictures of Eraſmus, by Holbein, greatly exceed all the portraits of Vandyck, in truth and ſimplicity. To deſpiſe what is minute is to deſpiſe nature. What can be more minute, and leſs confuſed, than the works of nature? The heads of Teniers

niers are invaluable to the phyſiognomiſt, although, with his microſcopic minuteneſs, he has neglected to convey the ſpirit of the whole.—Neither can Soutmann, excellent as many of his heads are, be recommended to the ſtudent of phyſiognomy. The preciſion and certainty of Blyhof are, to me, more valuable; and the portraits of Morin are ſcarcely to be equalled for the phyſiognomiſt.

I have only ſeen a few heads of Rembrandt that can be of uſe to the ſtudent.

Colla would, probably, have been one of the greateſt of portrait painters, had he not died in youth. Moſt of his heads are excellent for the ſtudy of phyſiognomy.

Among hiſtorical deſigners and painters, a ſmall number of whom were phyſiognomiſts, while the remainder applied themſelves to the expreſſion of the paſſions, only the following are, in many reſpects, worthy notice; though, in reality, the worſt may afford materials to the ſtudent.

Nature, the noble, intoxicating pleaſure, the ſublime, may be learnt from Titian. There is a portrait by him, at Duſſeldorf, which has few equals, in the natural and ſublime.

The features of pride, contempt, ſeverity, arrogance,

rogance, and power repreſſed, are conſpicuous in the works of Michael Angelo.

In Guido Rheni, all the traits of calm, pure, heavenly, love.

In Reubens, the lineaments of all that is cruel, powerful, benign and—helliſh. It is to be regretted that he did not paint more portraits. His Cardinal Ximenes, at Duſſeldorf, ſurpaſſes the beſt of the Vandycks.

In Vanderwerf, features and countenances replete with the pureſt, the nobleſt, humility; and godlike ſuffering.

In Lareſſe, ſtill more, in Pouſſin, and moſt of all, in Raphael; ſimplicity, greatneſs of conception, tranquil ſuperiority, ſublimity the moſt exalted. Raphael never can be enough ſtudied, although he only exerciſed his mind on the rareſt forms, and the grandeſt traits of countenance.

In Hogarth—Alas! how little of the noble, how little of beauteous expreſſion is to be found in this——I had almoſt ſaid, falſe prophet of beauty! But what an immenſe treaſure of features of meanneſs in exceſs, vulgarity the moſt diſguſting, humour the moſt irreſiſtible, and vice the moſt unmanly!

In Gerard Douw, vulgar character, deceit, attention.—There is a picture of a mountebank,

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by him, at Duſſeldorf, from the countenance of whom, and his hearers, the phyſiognomiſt may abſtract many a lineament.

In Wilkenboon, the beſt defined expreſſions of ridicule.

In Spranger, every kind of violent paſſion.

In Callot, every ſpecies of beggar, knave, and thief, are characteriſed. The worſt of this kind are, alſo, to be found in A. Bath.

In H. Goltz and Albert Durer, every kind of comic, mean, common, mechanical, ſervile, booriſh countenance, and feature.

In M. Vos, Lucas van Leyden, and Sebaſtian Brand, all theſe, and ſtill more; many traits and countenances full of the noble power and truth of apoſtolic greatneſs.

In Rembrandt, all the moſt taſteleſs paſſions of the vulgar.

In Annibal Caracci, traits of the ridiculous, and every kind of the ſtrong, and the vicious, caricatured. He had the gift, ſo neceſſary to the phyſiognomiſt, of portraying much character in a few ſtrokes.

In Chodowiecki, innumerable traits of innocence; of the child, the ſervant, the virgin, the matron; of vices, of the geſtures, of the paſſions; in citizens, nobles, ſoldiers, and courtiers.

In

In Schellenberg, every trait of vulgar humour.

In La Fage, the behaviour, and poſtures, of voluptuous Bacchants.

In Rugendas, all imaginable features of wrath, pain, paſſion, and exultation.

In Bloemart, little, except ſome poſitions of relaxed, ſilent, affliction.

In Schlutter, every lineament of a calm, noble, great mind, ſuffering bodily pain—The ſame racked, in the diſtortions of Rode.

In Fuſeli, gigantic traits of rage, terror, madneſs, pride, fierce diſtraction, hell.

In Mengs, the traits of taſte, nobility, harmony, and tranquillity of ſoul.

In Weſt, exalted ſimplicity, tranquillity, infantine innocence.

In Le Brun, the eyes, eyebrows, and mouths, of every paſſion.

Add your own name, noble Count, to thoſe of the great maſters whom the phyſiognomiſts may and will ſtudy.

Let the ſtudent ſelect every kind of trait, from theſe and other maſters, and claſs, and inſert them in his common place port folio, then will he, I am convinced, very ſhortly, ſee what though all may, none do ſee, know what all may, none do know. Yet from all theſe painters

ers he will, ten times for one, only gain pathognomonical knowledge. His phyſiognomonical acquiſitions will be few. Still, however, though not frequently, he will ſometimes be inſtructed. And here, noble Count, will I, at this time, conclude; that I may not weary one who does not make phyſiognomy his only ſtudy.

SECOND LETTER ON THE STUDY OF PHYSIOGNOMY,

ADDRESSED TO

COUNT THUN, AT VIENNA.

PERMIT me, noble Count, to ſend a few more miſcellaneous thoughts, counſels, and entreaties to the phyſiognomiſt, for your inſpection, if you are not already fatigued by my former eſſay. I ſhall be as brief as poſſible. How few ſhall I be able to ſay of the innumerable things which ſtill remain to be ſaid! Not all, but the moſt neceſſary, and as they occur; whatever the order, the matter will be the ſame.

I.

Nature forms man according to one ſtandard; which, however various, always continues, like the pentograph, in the ſame parallelism and proportion.

Every man who, without ſome external accident of force, does not remain in the general parallelism of humanity is a monſter born; and the more he remains in the pureſt, horizontal, perpendicular, parallelism of the human form, the

the more is he perfect, manly, and divine*. This is an obſervation which I ſhould firſt require the ſtudent to demonſtrate; and, afterward, to make it a general principle. Often has it been ſaid, yet not often enough, that the greateſt of minds may inhabit the moſt deformed of bodies; genius and virtue may take up their abode in many a diſtorted ſhape, as they often do in the pooreſt huts; but are there not huts in which no human being can ſtand upright; and are there not heads, are there not forms, in which no greatneſs of mind, no genius, can erect itſelf? Therefore let the phyſiognomiſt ſeek for thoſe beauteous, thoſe well proportioned, forms, in which great minds are ever found, and which forms, though they may deviate from proportion, ſtill leave ſufficient freedom and room for the abode of talents and virtue; or, probably, by reſtraint, add power to talents and virtue.

2.

When the principal trait is ſignificant, ſo are the inferior traits. The ſmalleſt muſt have a cauſe as well as the greateſt. Each has a cauſe

* In the uſe of the words, horizontal, perpendicular, paralleliſm, the author evidently has the ſame alluſion to the pentograph in view; they would elſe be abſurd.

or none have. If, O phyſiognomiſt, this requires demonſtration, renounce the ſtudy of phyſiognomy.

3.

The moſt beauteous countenance is capable of exceſſive degradation, and the moſt deformed of like improvement; but each form, each countenance, is only capable of a certain kind and degree of degradation or improvement. Let the phyſiognomiſt ſtudy this poſſible degree of perfectibility and degradation of each countenance; let him often conſider the meaneſt countenance when performing the nobleſt, and the nobleſt when performing the meaneſt action.

4.

Poſitive character in a countenance diſcovers poſitive power; but the want of the poſitive does not ſhew the want of the correſponding qualities: that is to ſay, in general, though it does the want of the particular kind, or the particular application of that quality.

5.

Let the phyſiognomiſt eſpecially ſtudy oppoſite countenances, ſuch as in themſelves are incapable of compariſon, and can only be compared by the intervention of a third. Two countenances, totally at warfare with each other,

are,

are, to the phyſiognomiſt, phenomena of ineſtimable worth.

6.

Let the ſtudent confide in his firſt, moſt rapid ſenſations the moſt; and more in theſe than in what he may ſuppoſe the reſult of obſervation. The more his remark was the effect of ſenſation flowing from, and awakened by ſenſation, the more accurate will induction be. Yet let him not forſake the enquiries of obſervation. Let him draw the trait, the form, the attitudes by which he was moved; and, in like manner, traits, forms, and attitudes, the moſt oppoſite; then let him ſhew them to unaffected, ſound reaſoning men, and aſk what qualities thoſe things denote. Should they all concur in judgment, let him truſt his firſt rapid feelings as he would inſpiration.

7.

Suffer not the ſmalleſt, the moſt accidental, apparently inſignificant, remark to be loſt. Let each be carefully collected; though, at firſt, its ſignification be unknown. They will ſoon or late be found uſeful.

8.

Delineate the ſtature of men. Conſider what the tall, the middle-ſized, and the ſhort have

in common. Each will be found to have its common appropriate character in the whole, and in the features individually.

9.

Conſider the voices of men; their height, depth, ſtrength, weakneſs; whether hollow, clear, rough, pleaſant, natural, or feigned; and enquire what foreheads and tones are oftenеſt aſſociated. If the ſtudent has a good ear, he will certainly acquire the knowledge of temperament, character, and what claſs the forehead belongs to by the voice.

10.

There is ſomething in the countenance of each man by which he, in particular, is characteriſed. I have, in various places, mentioned that there are traits which, without exception, are characteriſtic of each countenance; but excluſive of theſe general there are alſo particular traits, determinately preciſe, and, if I may ſo ſay, of the moſt acute ſignificance. Let the ſearching eye of the phyſiognomiſt be fixed on theſe. All men of profound thought have not ſtrikingly thoughtful countenances; ſome only have the character of thoughtfulneſs, that is to ſay, the ſigns of thought, in certain wrinkles of the forehead. The character of benevolence is

ſometimes

ſometimes only viſible in the form, poſition, and colour of the teeth. Diſcontent is ſometimes only depicted in certain angular lines, or hollowneſs of the cheeks.

11.

Carefully examine, and diſtinguiſh, the natural, the accidental, and the violent. Monſters excepted, nature is ever uninterrupted. Continuity is nature's ſeal; violent accidents produce diſcontinuity. Accident has often been affirmed to place inſeparable difficulties in the path of phyſiognomy; but what can be more eaſily diſcovered than ſuch accidents? How viſible are the diſtortions occaſioned by the ſmall pox! How apparent are the conſequences, in general, of wounds, falls, and ſimilar violence! I own I have known people who, in conſequence of a fall in their youth, have become idiots, yet no tokens of the fall were to be ſeen; imbecillity, however, was very remarkable in the countenance, and in the moſt eſſential form of the head: the extenſion of the hinder part of the head had apparently been prevented by the fall. The phyſiognomiſt, therefore, in all countenances which he would ſtudy, ſhould inform himſelf of their nature and education.

12.

I do not ſay the phyſiognomiſt ſhould finally determine by a ſingle ſign; I only ſay it is ſometimes poſſible. There are, ſometimes, ſingle, deciſive, characteriſtic traits, as well of general inclination, as of individual paſſions: there are foreheads, noſes, lips, eyes, which, ſingly, betoken ſtrength, weakneſs, ardour, phlegm, acuteneſs, dulneſs, wrath, or revenge, as far as they expreſs certain other determinate parts. Yet, however I may recommend it to the friend of phyſiognomy not to neglect the ſmalleſt ſingle trait of the countenance, never can I, too often, too earneſtly repeat—Combine the whole, compare each with each, examine the whole of nature, the form, the complexion, the bones, the muſcles, the flexibility, inflexibility, motion, poſition, gait, voice, manners, actions, love, hatred, paſſions, weeping, laughing, humour, fancy, anger.—Neglect no ſingle part; but again combine the ſingle with the general. Learn, likewiſe, to diſtinguiſh the natural from the factitious, the peculiar from the borrowed. Wherever the factitious and the borrowed are aſſumed there will the power of aſſuming be found. This, by degrees, will enable the ſtudent to determine what ſuch countenance can aſſume,

what

what not. Certain countenances cannot aſſume gentleneſs, nor can others violence and arrogance.—"All countenances can be mild, all "angry."—They can ſo; but mildneſs is as natural, or factitious, to ſome countenances as wrath is to others. Study the grand forms, the outlines of nature at reſt, and thence will be learned which of the innate, indeſtructible, characters of mind are repugnant to each other, and which are impoſſible to exiſt in the ſame perſon; harmony will be diſcovered where diſcord is generally ſuppoſed; and, till this is diſcovered, man remains to the ſtudent undiſcovered. Deductions from one to two, from two to three, and, thus, to greater numbers, will follow. The mouth will be known by the words, the words by the mouth: the ſtyle from the forehead, the forehead from the ſtyle.—That is to ſay, not what any one ſhall generally ſpeak, write, or perform; but what he can, or cannot. How a man will, in general, act in given circumſtances; his manner and tone.—Thus ſhall the ſtudent be enabled to deſcribe the circle by which the form he ſtudies is circumſcribed, in which it may ſtand, and act the part allotted, well or ill.

13. Im-

13.

Important to the ſtudent are certain precious moments for obſervation.

The moment of ſudden, unforeſeen, unprepared, meeting. The moments of welcome, and farewel.

The moment antecedent to the impetuous burſt of paſſion; the moment of its ſubſiding; eſpecially when interrupted by the entrance of ſome reſpectable perſon. The power of diſſimulation, and the ſtill remaining traces of paſſion are then diſplayed.

The moment of compaſſion and emotion; of weeping and anger of the ſoul; of envy and of friendſhip. The moment, eſpecially, of the greateſt degree of tranquillity, and of paſſion; when the man is entirely himſelf, or entirely forgets himſelf. Theſe combined inform the phyſiognomiſt what the man is, what he is not, what he can, what cannot be.

14.

Examine the ſuperiority of one countenance over another. Although the Father of the world has made of one blood "all the nations of the "earth," yet the natural equality of men is one of the moſt unpardonable errors of affected benevolence and phlegmatic enthuſiaſm.

Each

Each created being, animate or inanimate, rules over millions, and is ſubject to millions. It muſt rule, and it muſt be ſubject. It is by nature impelled to both. Endeavour, therefore, to diſcover the innate, divine, incommunicable, inſeparable, ſuperiority and inferiority of every organized body, and accurately to define and compare its outlines. Compare the ſtrongeſt with the weakeſt, inceſſantly; a certain number of outlines of the more powerful, with an equal number of the yielding, the ſubjected. Having obtained the extremes, the intermediate proportions will be eaſily found. I cannot too often repeat let the ſtudent ſeek and he will find, with mathematical preciſion, the proportions of the imperative and the obſequious forehead, the ſovereign and the ſlaviſh noſe.

15.

Be it continually remembered that like countenances like characters;—like foreheads like countenances; at leaſt, in the general form. Let the ſtudent, therefore, on every opportunity, examine, and compare, reſembling men, reſembling ſculls, countenances, foreheads, and features.

16.

When the phyſiognomiſt finds a man endowed

dowed with the rareſt of all rare gifts, the gift of unaffected, critical, attention; who never anſwers before he underſtands the queſtion, who is decided, yet ſeldom decides; let him ſtudy this man, and his features, and traits, individually. The underſtanding, worth, and power of a man will be defined by his degree of attention. He who cannot liſten can perform nothing deſerving the name of true wiſdom and virtue. The attentive, on the contrary, are capable of all of which man ought to be capable. Such an attentive countenance will itſelf ſupply the ſtudent with an index, by which to diſcover the beſt properties of innumerable men.

A man, alſo, when he removes a thing, or preſents it to another, and earneſtly fixes his eyes, without conſtraint, upon the perſon to which it is preſented, is moſt deſerving to be ſtudied. Trifles often decide much concerning the character of the man. The manner of taking, holding, or returning a tea-cup, is frequently very ſignificant. It may be affirmed that whoever can perform the ſmalleſt office, with entire circumſpection, is capable of much greater.

17.

The ſtudent who has diſcovered the following

ing features, each diſtinctly excellent and marking, and all combined with proportion, may reſt aſſured he has diſcovered a countenance almoſt preternatural.

a. A ſtriking ſymmetry between the three principal features of the face; the forehead, noſe, and chin.

b. A forehead that ends horizontally, conſequently eyebrows nearly horizontal, bold, and compreſſed.

c. Eyes of a clear blue, or clear brown, that at a little diſtance appear black, with the upper eyelid covering about a fourth or a fifth part of the pupil.

d. The ridge of the noſe broad, almoſt ſtraight, but ſomewhat bent.

e. A mouth, in its general form, horizontal; the upper lip of which and the middle line, in the centre, is gently, but ſomewhat deeply, ſunken: the under lip not larger than the upper.

f. A round projecting chin.

g. Short, dark brown, curly, hair in large diviſions.

18.

In order accurately to obſerve the countenance, it muſt be ſeen in full, in three fourths, in ſeven eighths, in profile, and from top to bottom. The eyes ſhould firſt be cloſed, and ſo remain

remain for ſome time, and ſhould afterward be opened. The whole countenance diſcovers too much at the firſt view; it therefore ſhould be ſeparately examined in all its aſpects.

19.

With reſpect to copying after nature, buſts, paintings, or prints, I conſtantly, and earneſtly, adviſe the phyſiognomiſt to draw outlines only, and not to ſhade, that he may acquire that dexterity which is ſo indiſpenſable: alſo to acquire the habit of defining perplexities, interminglings, interſhadings, all that is apparently indeterminate: to learn to ſelect, to imagine, and to portray them individually. I know that all thoſe painters who are not phyſiognomiſts, and cannot draw, will exclaim againſt ſuch a practice; yet is this, and will ever remain, the only practice which, for the deſigner as well as for the phyſiognomiſt, unites all the advantages of facility, preciſion, perſpicuity, inſtruction, and many others. The well-known paſſions of Le Brun are certain proofs of its advantages.

20.

Oil paintings, when perfect, are the moſt uſeful to the phyſiognomiſt; but this they are ſo ſeldom, and when perfect are ſo expenſive, that a royal treaſure is requiſite for their purchaſe. Drawings in black chalk are the moſt uſeleſs. I would

would adviſe the phyſiognomiſt neither to copy them nor miniature pictures. They will acquire perhaps what is called a free and pictureſque manner, but it will be wholly indeterminate, conſequently untrue, and unnatural. I have hitherto found nothing equal to the Engliſh black lead pencil, retouched by Indian ink, to expreſs the phyſiognomonical character of the countenance, round, pictureſque, powerful, and preciſe. The chamber ſhould be darkened, and the aperture by which light is admitted round, not more than one foot in diameter, and ſome three or four feet higher than the perſon to be drawn, on whom the light ſhould fall ſomewhat obliquely. This, after repeated experiment, I find to be one of the moſt eaſy, pictureſque, and characteriſtic methods of taking the countenance. It might perhaps be as well to let the light fall perpendicularly on ſome faces; but this ſhould only be for the flat and tender featured; the ſhades of prominent features would be too powerful. A camera obſcura, alſo, which ſhould diminiſh the head thus enlightened about three fourths, might in this caſe be ſerviceable, not immediately to draw by, becauſe motion would render this impracticable, but the better to compare the drawing to the true figure on the inſtrument.

21.

I might adviſe the reading of books on phyſiognomy, and, could I, with a good conſcience, I ſo moſt willingly would.—My advice is that the ſtudent ſhould dedicate a fortnight to peruſe them once through. After mature examination let him ſelect the moſt preciſe of their poſitions. Having read two or three, we may be ſaid to have read them all; Porta, among the old writers, and Peuſchel and Pernetty among the more modern, having collected moſt that has been ſaid. The firſt good, bad, and indifferent; doctrines that are ſelf contradictory. All that Ariſtotle, Pliny, Suetonius, Polemon, Adamantinus, Galen, Trogus Conciliator, Albertus, Scotus, Maletius, Avicenna, and many others of his predeceſſors, have written, is to be found in this author, one opinion after another, like beads ſtrung on a roſary. Yet he ſometimes judges for himſelf, and renders his judgments more intereſting, more worthy attention, than thoſe of his predeceſſors, by giving engravings of well-known countenances: nor is he ſo bigotted to aſtrology as they are, although he has not conquered ſuch ſilly prejudices. Peuſchel, and ſtill more Pernetty, have eſſentially ſerved phyſiognomy, by baniſhing many groſs abſurdities. Their writings contain little that is origi-

nal,

nal, and are far from accurately defining the traits of the countenance, without which phyſiognomy muſt remain the moſt uſeleſs of all crude ſciences. The Phyſiognomonica Medicinalis of Helvetius deſerves to be read for the incomparable manner in which ſome of the principal temperaments are characteriſed. His planetary influence excepted, he will be found maſterly.

Huart alſo merits reading, though his work is indigeſted, and replete with hypotheſis. He has extracted what was moſt valuable in Ariſtotle, Galen, and Hippocrates, and added his own remarks, made with accuracy. Theſe, however, are but thinly ſcattered. Philip May contains little that is uſeful. The penetrating Chambre is much more valuable, and has been particularly fortunate in defining the paſſions; but he has given no phyſiognomonical outlines or drawings.

The countenance of Ab Indagine is of much more terrific appearance than his book, which, though moſtly copied after others, merits to be read. Marbitius *(De varietate faciei humanæ diſcurſus phyſicus, Dreſd.* 1676, 4*to)* is a wretched dauber, who has not above half a dozen original thoughts. A modern writer ſeems to have borrowed one of his moſt fooliſh projects, that of compoſing and decompoſing the countenance as printers do the alphabet. Parſon, happily

abridged by Buffon, and Haller in his Phyſiology, is, notwithſtanding his imperfections, one of the moſt claſſical and beſt of writers, on what relates to the motion of the muſcles, and the paſſions of the countenance.—I ſhall now mention—*abſit blaſphemia dicto*—Jacob Behmen—Laugh who will; the ſenſations, the feelings, the language of nature, perhaps, no man more eminently poſſeſſed than this unintelligible Theoſoph.—He has left traces in his writings of the moſt profound phyſiognomonical ſenſation. Not that I will therefore recommend his writings to the philoſophical phyſiognomiſt; though I will recommend his little book on the four complexions, to all who do not deſpiſe the pearl in the dunghill.

I hold Gulielmus Gratarolus, phyſician of Bergamo, to be one of the phyſiognomiſts moſt deſerving of attention; and recommend his book, particularly, for its richneſs and its brevity. Its title is *De prædictione morum naturarumque hominum facili, cum ex inſpectione vultus, aliarumque corporis partium, tum aliis modis.*

Of all the writers on phyſiognomy, of the laſt century, Scipio Claramontius is certainly far the beſt, moſt learned, moſt worthy to be read, and the leaſt of a compiler. His knowledge was great, his judgment accurate, and his deciſions acute, yet conciſe. His book, *De conjectandis cujuſque*

juſque moribus et latitantibus animi affectibus, if not wholly tranſlated, deſerves at leaſt to be abridged, and publiſhed with remarks and additions. Much is wanting to the work, though it is more rich in materials than any preceding one with which I am acquainted. It is not without numerous inaccuracies, which he has copied; but whoever is acquainted with his predeceſſors, and is capable of comparing them, will wonder to find him ſo frequently, and ſo truly, original. In the very places where he is deficient I always find thought and penetration; and, notwithſtanding he is ſcholaſtic and methodical, I ſeldom find him dry, ſuperficial, or other than meritorious. Merit is ſo often wanting, in modern writers, on and againſt phyſiognomy, that wherever I find it, free from affectation and pretenſion, it gives me delight; and this merit, open it where we will, is found in the book of Claramontius. He is not a mere ſcholar, a recluſe; his phyſiognomonical knowledge is united with a comprehenſive, moral, and political knowledge of mankind; he accuſtomed himſelf to apply general rules to particular cauſes and circumſtances; he has happily interwoven his aſtoniſhing learning with his obſervations and calculations; he has diſcovered the ſigns of the paſſions, with much penetration, as well by his knowledge of books as of

men, and has explained his remarks with equal perſpicuity: and I recommend him, from conviction, to the ſtudent of men, and, eſpecially, of the characters and mental qualities of man.

22.

A conſiderable ſelection of the moſt remarkable and ſignificant countenances is abſolutely neceſſary to the phyſiognomiſt. I ſhall inſert the names of thoſe which I would eſpecially recommend, at the concluſion of this fragment, and every collection of prints will readily ſupply an augmentation. The liſt will contain none but ſuch as I have myſelf ſeen, and copied for my own purpoſe, from a collection to which I have acceſs, each of which individually deſerves a commentary, and to be compared with others ſimilar and diſſimilar. I can but give their names, with the certainty that whoever is poſſeſſed of a phyſiognomonical eye cannot have once glanced over ſuch a collection, without having conſiderably ſtrengthened his diſcernment. Whoever ſhall compare and ſtudy their characters, hiſtory, acts, and writings, with their countenances, can ſcarcely examine one attentively without diſcovering new principles of phyſiognomy. I have to thank theſe heads for a great part of ſuch knowledge as I poſſeſs.

23.

Converſe with the wiſeſt and beſt men, who,

to

to thouſands, are but like a ſealed book, a pearl hid in a field. Such converſation is, to the ſtudent of phyſiognomy, the moſt indiſpenſable of all indiſpenſable things. He whoſe philanthropic eye, with unenvious ſimplicity and angelic rapture, ſeeks perfection, turn where he will, it will be met; it will be found where he ſeeks and where he does not ſeek. His God will ſhine viſible in thouſands of human forms. The expectation of this will open his eyes to behold what no man beholds till it is ſhewn him, and what every man beholds when ſhewn.

24.

To the ſtudent I once more repeat, judge but ſeldom, however importuned by thoſe who wiſh ſtupidly to wonder at, or to render this ſcience ridiculous. Turn calmly, but determinedly, from indiſcreet curioſity. He who is overcome by fooliſh importunity acts fooliſhly. Error may follow, however guarded the expreſſion; and, if it ſhould, ridicule will be as inſolent and unlimited as if he who has miſtaken had affirmed it was impoſſible he ſhould miſtake.

This, noble Count, is part of that *much* which may be ſaid. I envy not him whoſe knowledge or whoſe language may be ſuperiour to mine. Adieu.

ADDITION.

FOR the eaſe of ſuch of our readers who have ſomething more than curioſity to gratify, the following liſt of remarkable countenances is to aid thoſe who wiſh to ſearch, obſerve, and compare.

Abriſſel (Charles Adolphus). Agrippa (Cornelius). Albert I. Albert (Duke of Frieſland). Albinus. Alexander VIII. Amherſt (Jeffery). Anhold. Anſon (Lord). Apollonius. Aurullarius (Daniel). Aretine (Peter). Aretine (Anthony). Aretine (Roſel). Argulus (Andreas). Arnaud (Anthony). Balæus (Johannes). Baudinelli. Bankeſt (Admiral). Barbarin. Barbieri. Baricellus (Julius Cæſar). Baſtius (Henry). Bayle. Becker (Balthazar). Bellarmin. Benedict XIV. Bengel. Berthold V. Berghe (Von). Bernard (Henry, Duke of Saxe Weimar). Bernini. Beaulieu (James). Beza. Bidloo. Boileau. Boromæus. Bourbon (Anthony). Bourbon (The Conſtable). Boxhorn. Bracket (Theophraſtus). Brüghel. Bronkh (Vonder). Brutus. Brüſſel. Buchanan. Buddeus (William). Bourdulle (Peter). Burman (Peter). Butler (Samuel). Cachiopin (James). Cæſar (Julius). Caldara. Caligula. Callu (James). Calvin. Camerarius. Caniſius. Caviſtus. Charles I. King of England. Charles V. Charles XII. and IX. of Sweden. Caracci. Carravache. Caſaubon. Caſimir King of Poland. Caſſini. Caſtaldus. Caylus. Celſus. Champaigne. Cicero. Cholet. Chriſtina II. Clark. Clauberg (John). Clement VII. Clement VIII. Cocceius. Coddæus (Peter). Colbert. Cook. Commines (Philip de). Condern (Charles). Coligni (Admiral). Crato (John). Copernicus. Corneliſſen (Anthony). Corneille. Caſpran (Philip). Cromwel. Cuſpinianus. Democritus. Demoſthenes. Derby (Charles Earl of). Deſcartes. Dieu (Ludovicus de). Doionus (Nicholas). Druſius. Dryden. Dubois. Dyck (John van). Durer. Elizabeth Queen of England. Enfant (James de l'). Eraſmus. Eſpernon. Evremont (St.). Fabricius (Ludovicus). Ferdinand I. Fevre (Nicholas Le). Fielding (Henry). Fiſcher (John). Fleury (Cardinal de). Floriſz (Peter).

(Peter). Foix (Gaſton de). Fontaine (La). Foreſſus (Petrus). Foſter. Frangipanis (Cornelius). Frank (Francis). Frank (Francis the younger). Francis I. (King of France). Frederic William (Elector). Frederic II. (King of Pruſſia). Frederic III. Frederic IV. Fries (Admiral). Fugger (Henry). Galen. Gambold. Gardin (Gabriel de). Garnier. Geader. Geſs (Cornelius van der). Gentilefri (Horace). Geritaw (Robert). Germanicus. Geſſner (Albert). Geſſner (Conrad). Geſſner (John). Gevartius (Caſperius). Geyler (John). Goclenius. Goldoni. Goltzius. Gonzaga. Graham. Grævius (Daniel). Grotius (Hugo). Grünbuelt (Arnold). Grynæus. Guſman (Philip). Guſtavus Adolphus. Guijon. Hagedorn. Hagebuck. Haller (Berthold). Harder (James). Hamilton. Harduin (Archbiſhop). Harcourt. Hebenſtreit. Henry II. Henry IV. Henry VIII. Herwig. Helmont (John Baptiſt van). Helvetius. Heydan (Abraham). Holbein (Hans). Homer. Hondius (William). Horne (John). Hoſenneſtel (Abraham). Houbraken. Howard (Thomas). Hutten (Ulrich von). Janin (Peter). Indagine (John Ab). Innocent X. Jode (Peter). John ſon of Rudolph II. Johnſon (Samuel). Iſabella (Eugenia). Junius (Robert). Junius (Adrian). Junker (John). Karſchnin. Kilian. Kircher. Kneller (Sir Godfrey). Knipperdolling. Kraft (Frederic). Kupeſky. Labadie. Lactantius. Lanwe (Chriſtopher van der). Lanfranc (John). Langecius (Hermannus). Lavater (Ludwig). Leibnitz. Leo X. Leopold I. Leyden (Lucas van). Linguet. Lithouſt. Liorus (John). Locke. Lotichius (Petrus). Lorrain (Charles V. of). Longueval (Charles of). Loyola. Ludlow. Ludwig (Edm. Count Palatine). Louis XIII. Louis XIV. Luther. Lutma (Janus). Lulli. Lucius Verus. Malherbe. Mansfeld. Marlborough. Marillac (Louis de). Maraldi. Marlort. Marot. Marthe (St.). Mattheſon. Matthias I. Maximilian I. Maximilian II. Mazarine. Meinuccius (Raphael). Meügre (John). Melanchthon. Mercurialis (Hieronymus). Merian (Matthew). Mettrie (La). Meyr (William). Michael (Sebaſtian). Michael Angelo. Mignard. Milton. Moliere. Molinæus. Mompel (Louis de). Monami (Peter). Moncade (Francis de). Montanus. Montagne. Monteſquieu. Montmorency (Henry Duke of). Morgagni. Morney. Moruel. Moulin (Charles du). Muſchenbroek. Muntzer (Thomas). Naſſau (Amalia). Naſſau (Frederic Henry). Naſſau (John). Naſſau (William Louis). Nero. Niger (Antonius). Noort (Adam). Newton. Oddus de Oddis. Orange (Maria). Oſterman (Peter). Oſterwald. Oſman (William). Ottoman. Palamedes (Palamedeſſen). Paracelſus (Theophraſtus). Parma (Farneſius de). Paſcal. Patin (Charles). Patin (Guido). Paul V. Pauw (Regner). Peireſc (Fabricius). Pelican. Peliſſe. Pepin (Martin). Perrault (Claude). Perera (Emanuel Frocas). Peruzzi. Peter Martyr.

Peter I. Petit (John Louis). Petri (Rodolph). Philip the Good. Philip the Bold. Pianus. Pithou (Francis). Plato. Pope. Porta. Ptolemy (Claudius). Puteanus (Ericus). Putnam (Iſrael). Queſnel. Queſnoy. Raphael. Rabelais (Francis). Razenſtein (Henry). Retz (Cardinal de). Rhenferd (James). Rhyne (William). Ricciardi (Thomas). Richelieu. Rigaud. Rombouzt (Theodore). Ronſard. Rouſe (Gerard). Rubens. Rudolph II. Rufus. Ruyſch. Savanarola. Schmidt von Schwartzenhorn. Scalichius (George). Saurin. Savoy (Thomas Francis de). Savoy (Francis Thomas de). Savoy (Charles Emanuel de). Sachtleven (Cornelius). Sachs (Hans). Schramm (George Gotlieb). Sebizius. Seghers (Gerhard). Segers (Gerard). Seba (Albert). Skadey. Scarron. Scaglia (Cæſar Alexander). Sixtus V. Sortia. Scuderi (Magdelaine de). Schwenkfeld. Schutt (Cornelius). Scheuchzer (James). Schoepflin (Daniel). Schorer (Leonard). Socrates. Sonnenfels. Sophocles. Sorbon. Spanheim (Frederic). Spener (Philip James). Spinoſa. Sturm von Sturmegg. Sayra (Abbé). Seide (Francis). Swift. Schuil. Tabourin (Thomas). Taffis (Anthony). Taulerus (John). Tindal. Titian. Titus. Thou (Gerard de). Thou (Auguſtus de). Thourneuſer (Leonard). Thoyras (Rapin de). Thuanus. Thoulouſe (Montchal de). Uden (Lucas von). Uladiſlaus VI. Uladiſlaus King of Poland. Ulrich (James). Urſius (Honorius). Urſinus. Valette. Vanloo. Warin (John). Waſener (James). Weiſs (Leonard of Augſburg). Werenfels. Veſalius. Veſpaſian. Veſpucius (Americus). Viaud (Theophilus de). Wildes (John). William King of England. Villeroy (Marquis). Willis (Richard). Wurtemberg (Everard Duke of). Vitrii (Anthony). Wolf (Chriſtian). Volkammer (George). Voltaire. With (Conrad). Vopper (Leonard). Vorſter (Lucas). Voſs (Simon). Vouet. Zampier. Zinzendorf. Zuinglius. Ziſka (John).

VI. UPON

IV.

UPON PORTRAIT PAINTING.

THE moſt natural, manly, uſeful, noble, and, however apparently eaſy, the moſt difficult of arts is portrait painting. Love firſt diſcovered this heavenly art. Without love what could it perform?—But what love?—And the lover—who?

Since a great part of the preſent work, and the ſcience on which it treats, depend on this art, it is proper that ſomething ſhould be ſaid on the ſubject.—Something—For how new, how important, and great a work might be written on this art! For the honour of man, and of the art, I hope ſuch a work will be written. I do not think it ought to be the work of a painter, however great in his profeſſion, but of the underſtanding friend of phyſiognomy, the man of taſte, the daily confidential obſerver of the great portrait painter.—Sultzer, that philoſopher of taſte and diſcernment, has an excellent article, in his dictionary, on this ſubject, under the word portrait. But what can be ſaid, in a work ſo confined, on a ſubject ſo extenſive?

Again,

Again, whoever will employ his thoughts on this art, will find that it is ſufficient to exerciſe all the ſearching, all the active powers of man; that it never can be entirely learned, nor ever can arrive at ideal perfection.

I will endeavour to recapitulate ſome of the avoidable and unavoidable difficulties attendant on this art. The knowledge of theſe, in my opinion, is moſt neceſſary, as well to the painter as to the phyſiognomiſt.

What is portrait painting? It is the communication, the preſervation of the image of ſome individual, or of ſome part of the body of an individual: the art of ſuddenly depicting all that can be depicted of that half of man which is rendered apparent, and which never can be conveyed in words.

If what Göthe has ſomewhere ſaid be true, and in my opinion nothing can be more true, that—the beſt text for a commentary on man is his preſence, his countenance, his form—how important then is the art of portrait painting!

To this obſervation of Göthe's I will add a paſſage, on the ſubject, from Sultzer's excellent dictionary.

"Since no object of knowledge whatever can
"be more important to us than a thinking and
"feeling

" feeling ſoul, it cannot be denied but that man,
" conſidered according to his form, even though
" we ſhould neglect what is wonderful in him,
" is the moſt important of viſible objects."

Were the portrait painter to know, to feel, to be penetrated with this; penetrated with reverence for the greateſt work of the greateſt maſter; were ſuch the ſubject of his meditation, not from conſtraint, but native ſenſation; were it as natural to him as the love of life, how important, how ſacred to him, would his art become! —Sacred to him ſhould be the living countenance as the text of holy ſcripture to the tranſlator. As careful ſhould the one be not to falſify the work, as ſhould the other not to falſify the word, of God.

How great is the contempt which a wretched tranſlator of an excellent work deſerves, whoſe mind is wholly inferior to the mind of his original.—And is it not the ſame with the portrait painter? The countenance is the theatre on which the ſoul exhibits itſelf; here muſt its emanations be ſtudied and caught. Whoever cannot ſeize theſe emanations cannot paint, and whoever cannot paint theſe is no portrait painter.

" Each perfect portrait is an important paint-
" ing, ſince it diſplays the human mind with the
" peculi-

" peculiarities of perſonal character. In ſuch we " contemplate a being where underſtanding, in- " clinations, ſenſations, paſſions, good and bad " qualities of mind and heart are mingled in a " manner peculiar to itſelf. We here ſee them " better, frequently, than in nature herſelf; ſince " in nature nothing is fixed, all is ſwift, all " tranſient. In nature, alſo, we ſeldom behold " the features under that propitious aſpect in " which they will be tranſmitted by the able " painter."

Could we indeed ſeize the fleeting tranſitions of nature, or had ſhe her moments of ſtability, it would then be much more advantageous to contemplate nature than her likeneſs; but, this being impoſſible, and ſince likewiſe few people will ſuffer themſelves to be obſerved, ſufficiently to deſerve the name of obſervation, it is to me indiſputable that a better knowledge of man may be obtained from portraits than from nature, ſhe being thus uncertain, thus fugitive.

" Hence the rank of the portrait painter may " eaſily be determined; he ſtands next to the " painter of hiſtory. Nay hiſtory painting itſelf " derives a part of its value from its portraits: " for expreſſion, one of the moſt important re- " quiſites in hiſtorical painting, will be the more " eſtimable,

" eſtimable, natural, and ſtrong, the more of ac-
" tual phyſiognomy is expreſſed in the counte-
" nances, and copied after nature. A collection of
" excellent portraits is highly advantageous to the
" hiſtorical painter for the ſtudy of expreſſion."

Where is the hiſtorical painter who can repreſent real beings with all the decorations of fiction? Do we not ſee them all copying copies? True it is they frequently copy from imagination; but this imagination is only ſtored with the faſhionable figures of their own or former times.

This premiſed, let us now enumerate ſome of the ſurmountable difficulties of portrait painting. I am conſcious the freedom with which I ſhall ſpeak my thoughts will offend, yet to give offence is far from my intention. I wiſh to aid, to teach that art which is the imitation of the works of God; I wiſh improvement. And how is improvement poſſible without a frank and undiſguiſed diſcovery of defects?

In all the works of portrait painters, which I have ſeen, I have remarked the want of a more philoſophical, that is to ſay, a more juſt, intelligible, and univerſal knowledge of men.

The inſect painter who has no accurate knowledge of inſects, the form, the general, the particular which is appropriated to each inſect, however

ever good a copyiſt he may be, will certainly be a bad painter of inſects. The portrait painter, however excellent a copyiſt (a thing much leſs general than is imagined by connoiſſeurs) will paint portraits ill, if he have not the moſt accurate knowledge of the form, proportion, connection, and dependance of the great and minute parts of the human body, as far as they have a remarkable influence on the ſuperficies; if he have not inveſtigated, moſt accurately, each individual member and feature. For my own part, be my knowledge what it may, it is far from accurate in what relates to the minute ſpecific traits of each ſenſation, each member, each feature; yet I daily remark that this acute, this indiſpenſable knowledge, is every where, at preſent, uncultivated, unknown, and difficult to convey to the moſt intelligent painters.

Whoever will be at the trouble of conſidering a number of men, promiſcuouſly taken, feature by feature, will find that each ear, each mouth, notwithſtanding their infinite diverſity, have yet their ſmall curves, corners, characters, which are common to all, and which are found ſtronger or weaker, more or leſs marking, in all men, who are not monſters born; at leaſt, in theſe parts.

Of

Of what advantage is all our knowledge of the great proportions of the body and countenance? (Yet even that part of knowledge is, by far, not ſufficiently ſtudied, ſufficiently accurate. Some future phyſiognomonical painter will juſtify this aſſertion, till when be it conſidered as nothing more than cavil.) Of what advantage, I ſay, is all our knowledge of the great proportions, when the knowledge of the finer traits, which are equally true, general, determinate, and no leſs ſignificant, is wanting? and this want is ſo great that I appeal to thoſe who are beſt informed whether many of the ableſt painters, who have painted numerous portraits, have any tolerably accurate, or general, theory of the mouth, only; I do not mean the anatomical mouth, but the mouth of the painter, which he ought to ſee, and may ſee, without any anatomical knowledge.

Let us examine volume after volume of engravings of portraits, after the greateſt maſters. I have examined, therefore am entitled to ſpeak. Let us confine obſervation to the mouth, having previouſly ſtudied infants, boys, youth, manhood, old age, maidens, wives, matrons, with reſpect to the general properties of the mouth; and,

and, having diſcovered theſe, let us compare and we ſhall find that almoſt all painters have failed in the general theory of the mouth; that it ſeldom happens, and ſeems only to happen by accident, that any maſter has underſtood theſe general properties. Yet how indeſcribably much depends on them! What is the particular, what the characteriſtic, but ſhades of the general? As it is with the mouth ſo is it with the eyes, eyebrows, noſe, and each part of the countenance. The ſame proportion exiſts between the great features of the face; and, as there is this general proportion in all countenances, however various, ſo is there a ſimilar proportion between the ſmall traits of theſe parts.—Infinitely varied are the great features, in their general combination and proportion; as infinitely varied are the ſhades of the ſmall traits, in theſe features, however great their general reſemblance. Without an accurate knowledge of the proportion of the principal features, as for example, of the eyes and mouth, to each other, it muſt ever be mere accident, and accident that indeed rarely happens, when ſuch proportion exiſts in the works of the painter. Without an accurate knowledge of the particular conſtituent parts, and traits of each

each principal feature, I once again repeat, it muſt be accident, miraculous accident, ſhould any one of them be juſtly delineated.

This remark may induce the reflecting artiſt to ſtudy nature intimately, by principle, and to ſhow him, if he be in ſearch of permanent fame, that, though he ought to behold and ſtudy the works of the greateſt maſters with eſteem and reverence, he yet ought to examine, and judge for himſelf. Let him not make the virtue modeſty his plea, for under this does omnipreſent mediocrity ſhelter itſelf. Modeſty, indeed, is not ſo properly virtue as the garb and ornament of virtue, and of exiſting poſitive power. Let him, I ſay, examine for himſelf, and ſtudy nature, in whole and in part, as if no man ever had obſerved, or ever ſhould obſerve, but himſelf. Deprived of this, young artiſt, thy glory will but reſemble a meteor's blaze; it will only be founded on the ignorance of thy contemporaries.

The majority of the beſt portrait painters, when moſt ſucceſsful, like the majority of phyſiognomiſts, content themſelves with expreſſing the character of the paſſions in the moveable, the muſcular features of the face. They do not underſtand, they laugh at, rules which preſcribe

the grand outline of the countenance as indiſpenſable to portrait painting, independent of the effects produced by the action of the muſcles.

And till inſtitutions ſhall be formed for the improvement of portrait painting, perhaps till a phyſiognomonical ſociety or academy ſhall produce phyſiognomonical portrait painters, we ſhall, at beſt, but creep in the regions of phyſiognomy, where we might otherwiſe ſoar.

One of the greateſt obſtacles to phyſiognomy is the actual, incredible, imperfection of this art.

There is generally a defect of eye, or hand, of the painter; or the object is defective which is to be delineated; or, perhaps, all three. The artiſt cannot diſcover what *is*, or cannot draw it when he diſcovers. The object continually alters its poſition, which ought to be ſo exact, ſo continually the ſame; or ſhould it not, and ſhould the painter be endowed with an all-obſerving eye, an all-imitative hand, ſtill there is the laſt inſuperable difficulty, that of the poſition of the body, which can but be momentary, which is conſtrained, falſe, and unnatural, when more than momentary.

What I have ſaid is trifling indeed to what might

might be ſaid. According to the knowledge I have of it this is yet uncultivated ground. How little has Sultzer himſelf ſaid on the ſubject? But what could he ſay, in a dictionary? A work wholly dedicated to this is neceſſary to examine and decide on the works of the beſt portrait painters, and to inſert all the cautions, and rules, neceſſary for the young artiſt, in conſequence of the infinite variety, yet incredible uniformity, of the human countenance.

Whoever would paint portraits perfectly muſt ſo paint that each ſpectator may, with truth, exclaim, This is indeed to paint! This is true, living, likeneſs; perfect nature; it is not painting!—Outline, form, proportion, poſition, attitude, complexion, light and ſhade, freedom, eaſe, nature! Nature! Nature in every characteriſtic diſpoſition! Nature in the whole! Nature in the complexion, in each trait, in her moſt beauteous, happieſt moments, her moſt ſelect, moſt propitious ſtate of mind; near, at a diſtance, on every ſide Truth and Nature! Evident to all men, all ages, the ignorant and the connoiſſeur, moſt conſpicuous to him who has moſt knowledge; no ſuſpicion of art; a countenance in a mirror, to which we would ſpeak, that

ſpeaks to us, that contemplates more than it is contemplated; we ruſh to it, we embrace it, we are enchanted!—

Emulate ſuch excellence, young artiſt, and the leaſt of thy attainments, in this age, will be riches and honour, and fame, in futurity; with tears ſhalt thou receive the thanks of father, friend, and huſband, and thy works ſhall honour that Being whoſe creations it is the nobleſt gift of man to imitate, only in their ſuperficies, and during a ſingle inſtant of their exiſtence.

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I

II.

A. G. Pümel pinxit.

ADDITIONS.

I.

THUS drawn, thus prominent, ought the countenance to be which the phyſiognomiſt is to read. Form and traits, all and each, are determinate.—Hard perhaps—but with all poſſible harmony.

No falſe pretender; worthy, faithful, regular, benevolent. More than the dry hardneſs of the mouth betokens theſe. Such is this ſanguine-phlegmatic countenance——Capacity, love of order, reſolution, fit for active life, ſenſation for the beautiful, the accurate, high finiſhed. No artiſt, but very capable of being one.

II.

THE ſhade more ſignificant than the full face, which has been compoſed feature after feature, at various times, by the artiſt, who, without preſerving the character, has thus deſtroyed the effect of the whole. Both however are expreſſive of a good, an honeſt, and an active man; but who, with eye actually ſo dull, could have but little penetration. The noſe, in the ſhade, has more poetry, and the under

part of the countenance more nobility, than are perceptible in the portrait. The mouth in the profile has peculiar youthful innocence.

III.

AN obſerving mind with a barren imagination. Thus ought every countenance of this character to be drawn, the eyes eſpecially, in order to be known. The forehead too flat for an original thinker; receives much, produces little. Ardour and active induſtry are here ſought in vain, but the love of inoffenſive ridicule may be eaſily diſcovered.

IV.

THE original of this highly characteriſtic head—Colla—might probably have become one of the greateſt phyſiognomonical painters. Though almoſt uninſtructed he was one of the moſt original imitators of unimpaſſioned nature. The gloomineſs of his character, and even of his chamber, communicated that gloom which is viſible in his paintings. The eye is not rapid, but diſpoſed to a calm, ſucceſſive, anatomizing, inſpection of its object. The unaſſuming mouth overflows with phlegmatic goodneſs. The whole, in general, is tinged with ſuſceptibility of mild, religious enthuſiaſm. Prominent features, daring touches, are not to be expected from ſuch a countenance. It delighted

in

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III

Heath, sc

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IV.

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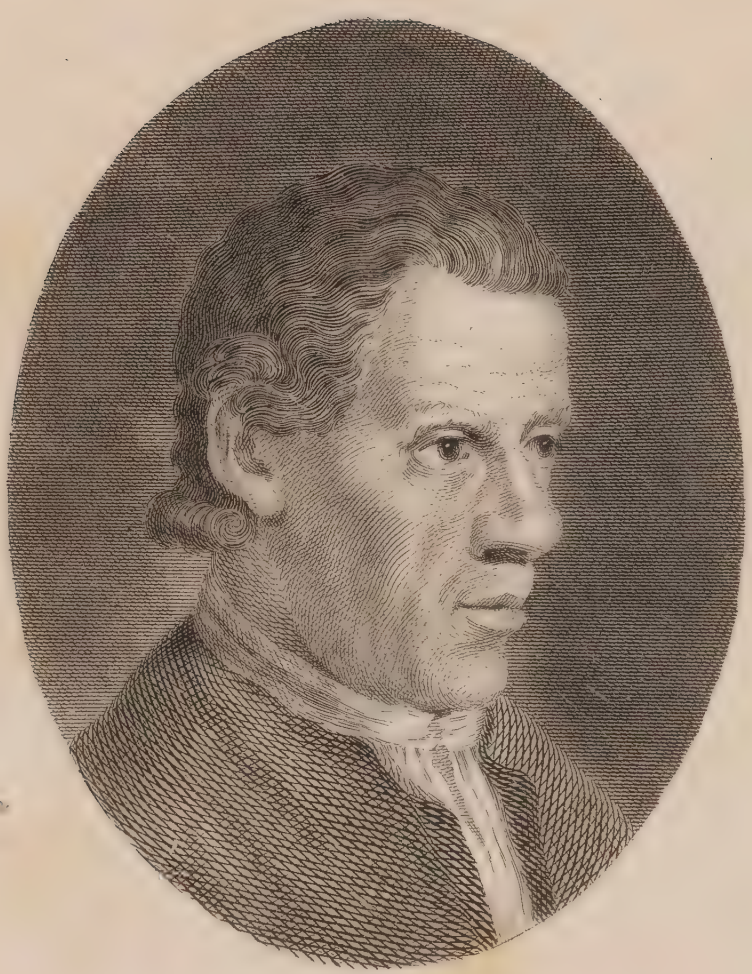
V.



VI

Heath sculp

in that ſilent, ſlow, progreſſion which leaves nothing incomplete.

V.

A PORTRAIT by Colla, which, without having ſeen the original, we may affirm to be a great likeneſs. Nature, preciſion, harmony, exactneſs, are diſcoverable in every part. The flat, ſomewhat ſinking, forehead, agreeable to the whole, denotes an unpoliſhed perſon, confined within a ſmall circle of domeſtic œconomy. The ſtrong eyebrows do not ſpeak mental, but bodily, power. Eyebrows are only ſignificant of the former when they are unperplexed, equal, and well diſpoſed. Noſe, chin, neck, hair, all are characteriſtic of rude, narrow, inſenſibility. Ruſtic ſincerity is evident in the mouth.

VI.

NOT ſo well drawn and engraved as the foregoing, but of a character entirely oppoſite. Senſible, mild, peaceable, void of rude harſhneſs, capable of the beſt improvement, half cultivated, might be wholly, a lover of neatneſs and order, all eye, all ear—Mildneſs and regularity are conſpicuous in the mouth.

VII.

THIS ſcarcely can be ſuppoſed a likeneſs—It certainly is not a copy of any common original. Such outlines, though ſketched by the greateſt

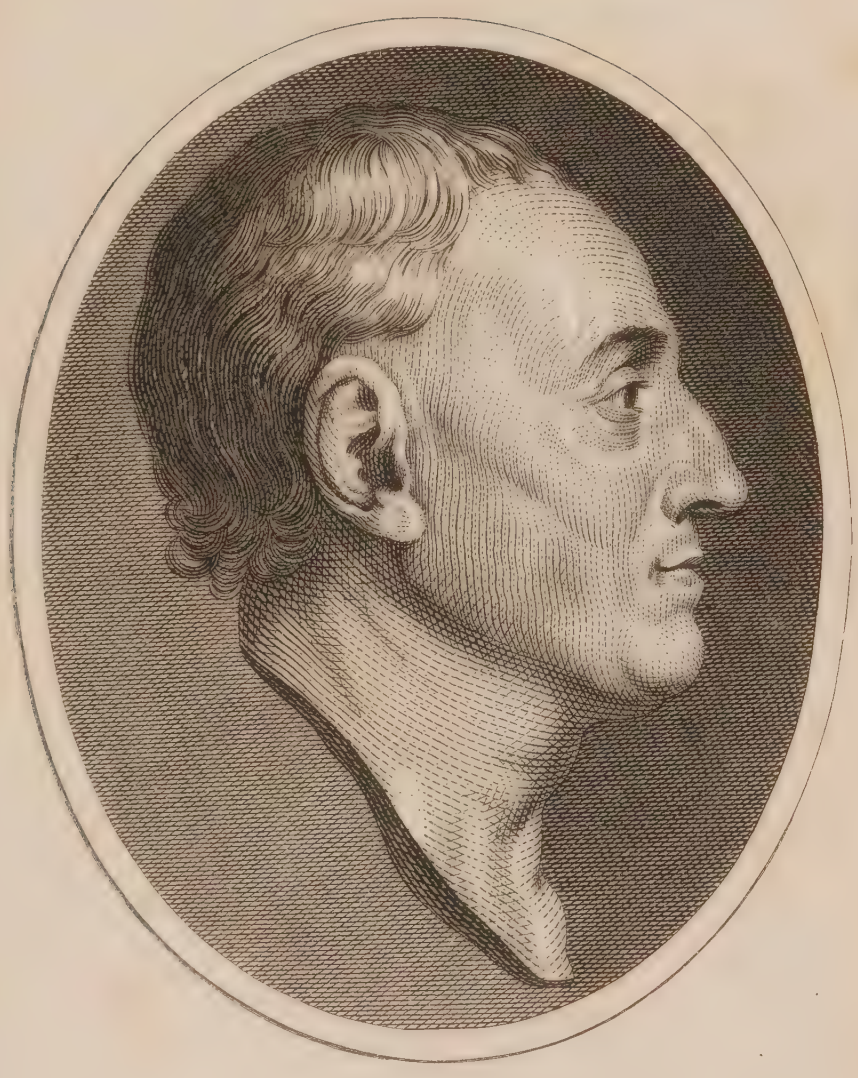
maſters, can ſeldom be true to nature, yet will not be entirely miſſed by the moſt inferior. However indifferent the drawing may be, this muſt ever remain the countenance of a great, a thinking, orderly, analyzing man, of refined taſte. The eye, ſomewhat diſtorted in drawing, is rather that of the viſionary than the man of deep thought. Far from idly conforming to faſhion, his feelings will be the dictates of reaſon. The lips are too much cut, too inſipid for this powerful chin and noſe, this thoughtful forehead, this comprehenſive, noble back of the head. Such countenances ſhould generally be drawn in profile, the better to underſtand their character; though characteriſtic they will always be in all poſſible ſituations.

VIII.

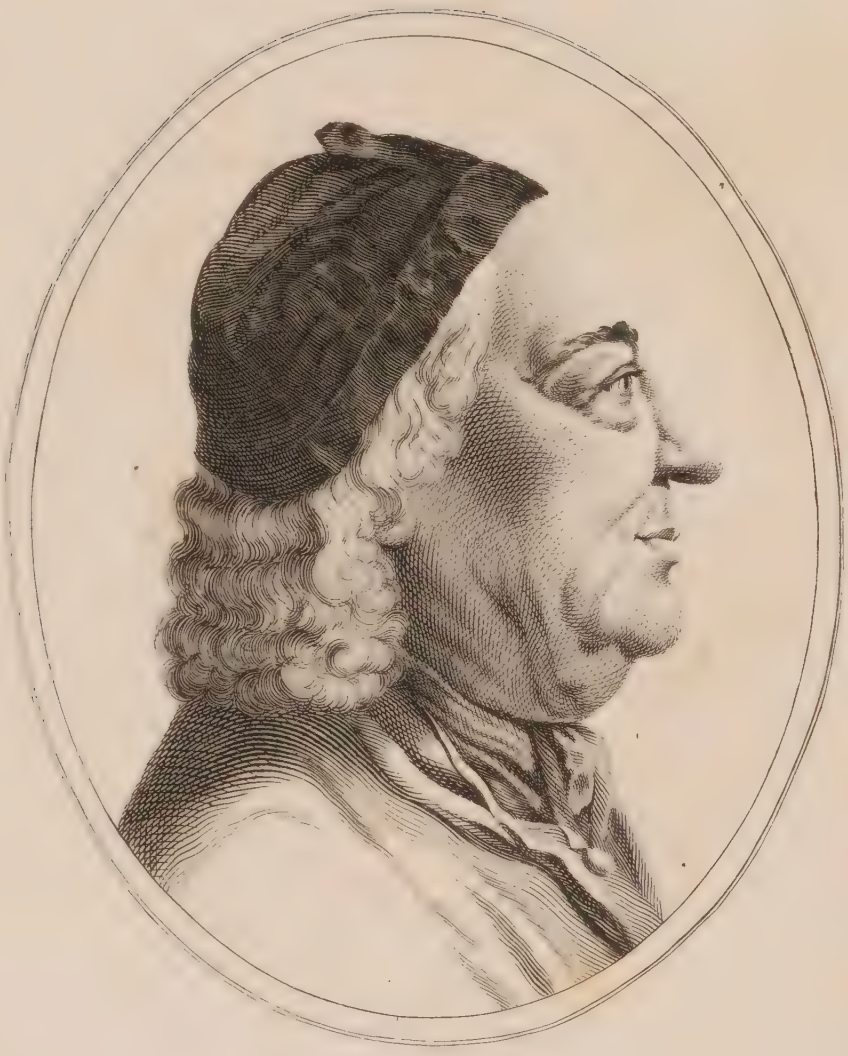
ANOTHER countenance of a thinker, an analyzer, yet far from having the proportion of the former. Much leſs rounded, leſs ſimple; to prove which, compare the forehead, noſe, mouth, and chin. The eye only is more ardent, enterpriſing, laborious. The whole character, without injury to the friendly, benevolent, mien, is more forcible, perſevering, and prompt, as may eſpecially be ſeen, in the forehead, noſe, and chin.

IX. AN

VII.



VIII



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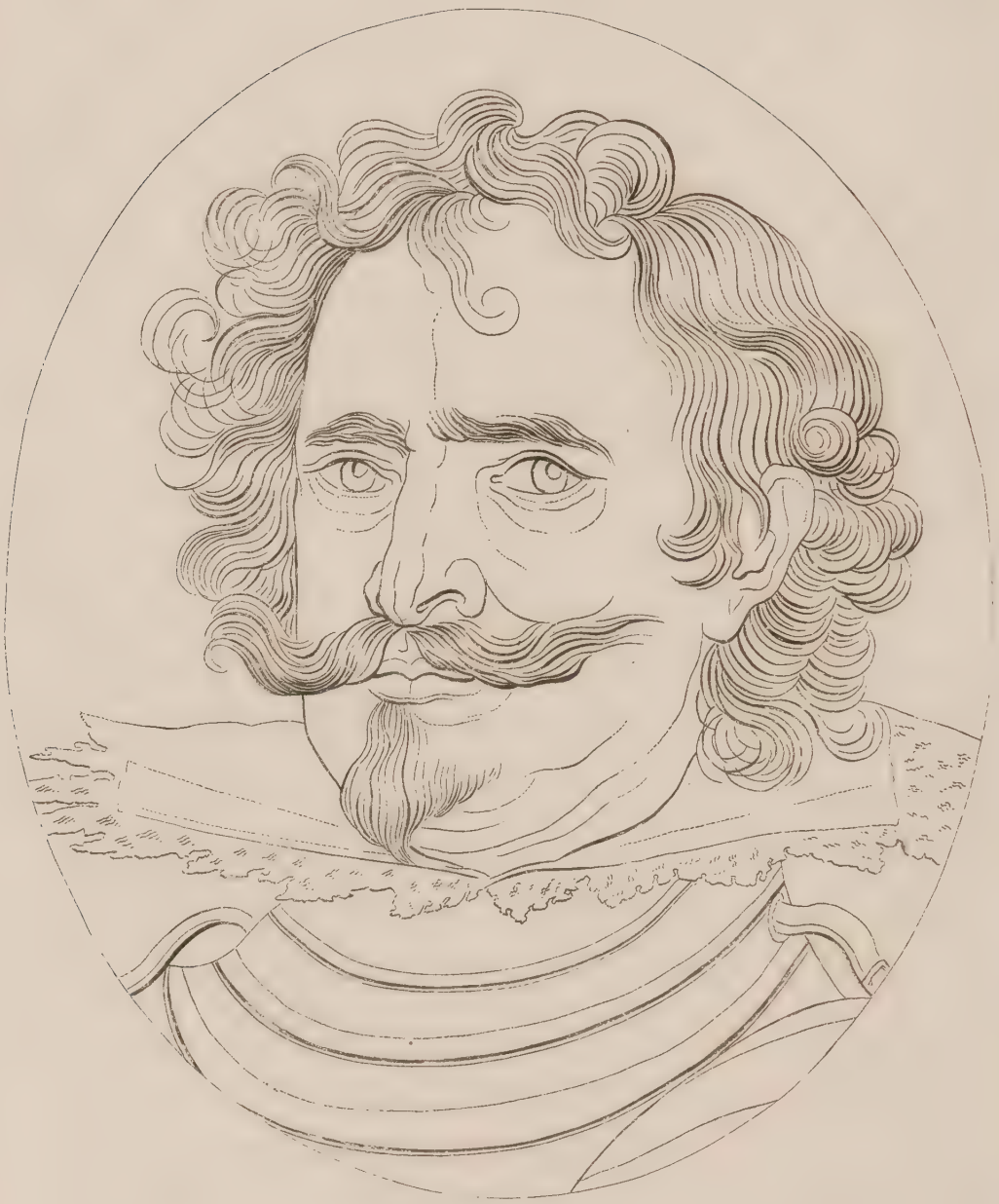
IX

X



Don Diego Philipe de Gusman.

IX.

AN original well-drawn countenance. Something apparently wanting in the eyes and noſtrils. We do not expect poetry from the forehead, but an inventive, enquiring, mechanical genius; an unaffected, cheerful, pleaſant man, unconſcious of his ſuperiority; the noſe eſpecially is characteriſtic of an able, active, unwearied mind, labouring to good effect. How excellent is the tranquillity and cheerfulneſs of the mouth!

X.

A HEAD after Vandyck, whether real or imaginary is immaterial. It is delightful to look on ſuch a countenance; ſo boldly, ſo determinately ſketched, with ſuch incomparable harmony and proportion. To whom is this imperceptible, even in this imperfect copy; or who does not here read the great maſter; the countenance of power, energy, and heroiſm; courageous and productive? Eyes and noſe equally good; ſuch only as he who conceives and executes can poſſeſs. The obliquity of the mouth is ſomewhat contradictory to the eyes, noſe, and whole countenance.

XI.

ANOTHER countenance moſt happily depicted, a maſter-piece of harmony.—A man of comprehenſive mind and taſte; an eye of abundant

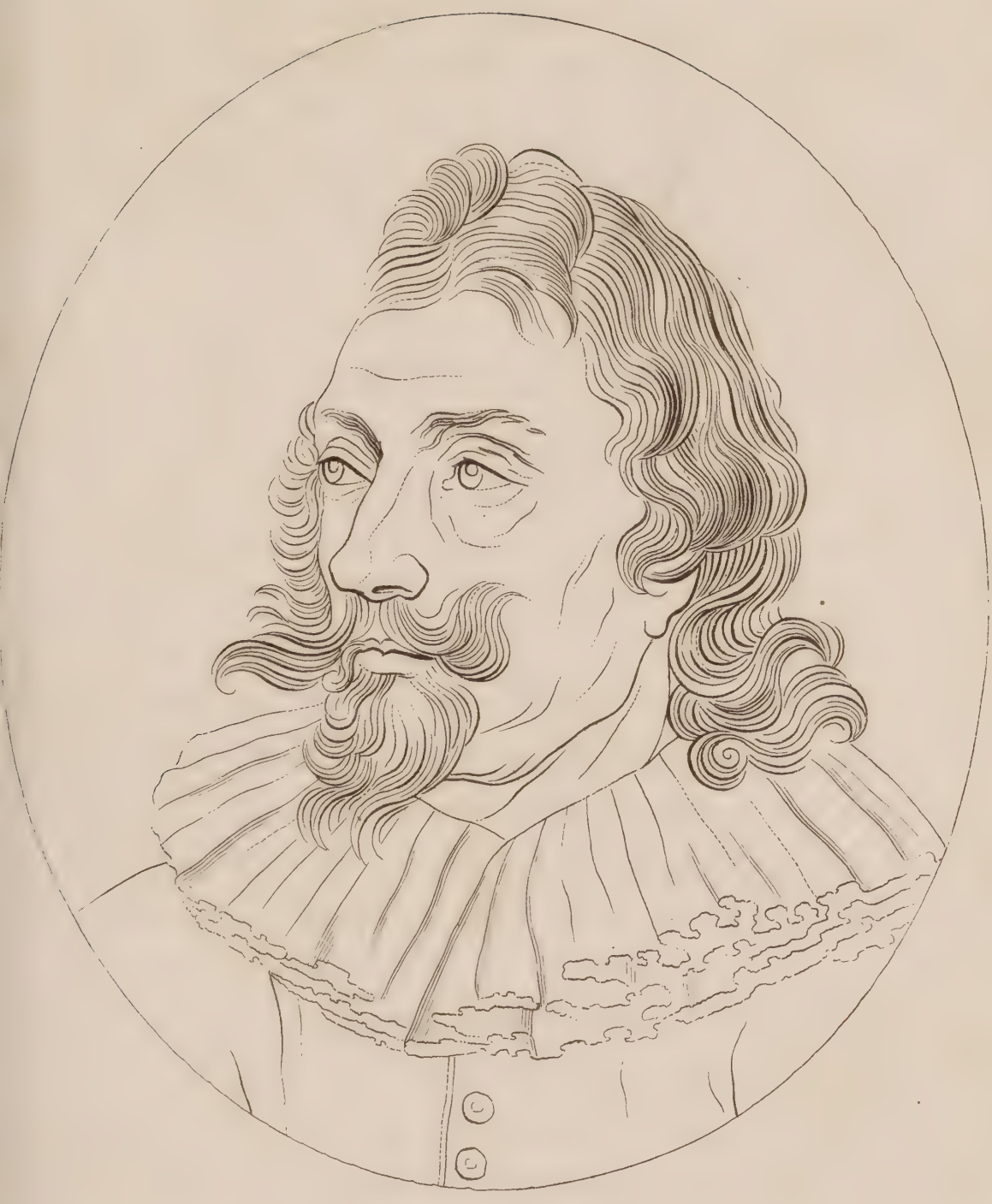
dant ſenſibility, and properly judging on works of art. A forehead more expreſſive of ſound excellent judgment, and eaſe of conception, than of profound underſtanding; but no Philiſtine of a connoiſſeur, encumbered with all his accurſed terms of art, has ſuch a noſe, with all its mellowneſs and angular outlines.

XII.

COUNTENANCES of large ſtrong features cannot be better repreſented than after this manner. They ſeldom have ſmall ſhades. This I acknowledge. The leſs delicate, the rude, the moroſe, are very conſpicuous; but phyſiognomy ſhould call our attention to what is leaſt viſible, what may eaſily be overlooked.—True knowledge will never pronounce this an abſolutely common countenance. The forehead and eyebrow are much above mediocrity. Though the upper part of the eyelid be moderate, the line of the under, that interſects the pupil, is not ſo, nor is the look of the eye, or even the outline of the noſe, eſpecially at the tip. Rude as the under lip may be, there is nothing in the outline of the chin betokening want of underſtanding. Dry, joyleſs, cold, but neither ſtupid nor weak. The top of the back part of the head is certainly, from defect of drawing, too ſmall, injurious to the countenance, and contradictory to the eyebrow.

VI. OF

XI.



Jacobus de Cachiopin.

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XII

VI.

OF THE CONGENIALITY OF THE HUMAN FORM.

IN organization nature continually acts from within to without, from the centre to the circumference. The ſame vital powers that make the heart beat give the finger motion: that which roofs the ſcull arches the finger nail. Art is at variance with itſelf; not ſo nature. Her creation is progreſſive. From the head to the back, from the ſhoulder to the arm, from the arm to the hand, from the hand to the finger, from the root to the ſtem, the ſtem to the branch, the branch to the twig, the twig to the bloſſom and fruit, each depends on the other, and all on the root; each is ſimilar in nature and form. No apple of one branch can, with all its properties, be the apple of another; not to ſay of another tree. There is a determinate effect of a determinate power. Through all nature each determinate power is productive only of ſuch and ſuch determinate effects. The finger of one body is not adapted to the hand of another body. Each part of an organized body

is

is an image of the whole, has the character of the whole. The blood in the extremity of the finger has the character of the blood in the heart. The ſame congeniality is found in the nerves, in the bones. One ſpirit lives in all. Each member of the body is in proportion to that whole of which it is a part. As from the length of the ſmalleſt member, the ſmalleſt joint of the finger, the proportion of the whole, the length and breadth of the body, may be found; ſo alſo may the form of the whole from the form of each ſingle part. When the head is long, all is long; or round when the head is round; and ſquare when it is ſquare. One form, one mind, one root, appertain to all. Therefore is each organized body ſo much a whole that, without diſcord, deſtruction, or deformity, nothing can be added or diminiſhed. Every thing in man is progreſſive; every thing congenial; form, ſtature, complexion, hair, ſkin, veins, nerves, bones, voice, walk, manner, ſtyle, paſſion, love, hatred. One and the ſame ſpirit is manifeſt in all. He has a determinate ſphere in which his powers and ſenſations are allowed, within which they may be freely exerciſed, but beyond which he cannot paſs. Each countenance is, indeed, ſubject to momentary change, though not perceptible,

even

even in its ſolid parts; but theſe changes are all proportionate: each is meaſured, each proper, and peculiar, to the countenance in which it takes place. The capability of change is limited. Even that which is affected, aſſumed, imitated, heterogeneous, ſtill has the properties of the individual, originating in the nature of the whole, and is ſo definite that it is only poſſible, in this, but in no other, being.

I almoſt bluſh to repeat this in the preſent age. What, poſterity, wilt thou ſuppoſe, thus to ſee me obliged ſo often to demonſtrate, to pretended ſages, that nature makes no emendations? She labours from one to all. Hers is not disjointed organization; not moſaic work. The more of the moſaic there is in the works of artiſts, orators, or poets, the leſs are they natural; the leſs do they reſemble the copious ſtreams of the fountain; the ſtem extending itſelf to the remoteſt branch.

The more there is of progreſſion, the more is there of truth, power, and nature: the more extenſive, general, durable and noble, is the effect. The deſigns of nature are the deſigns of a moment. One form, one ſpirit, appear through the whole. Thus nature forms her leaſt plant, and thus her moſt exalted man. I ſhall have

effected

effected nothing by my phyſiognomonical labours if I am not able to deſtroy that opinion, ſo taſteleſs, ſo unworthy of the age, ſo oppoſite to all ſound philoſophy, that nature patches up the features of various countenances, in order to make one perfect countenance; and I ſhall think them well rewarded if the congeniality, uniformity, and agreement of human organization, be ſo demonſtrated that he who ſhall deny it will be declared to deny the light of the ſun at noon day.

The human body is a plant; each part has the character of the ſtem. Suffer me to repeat this continually, ſince this moſt evident of all things is continually controverted, among all ranks of men, in words, deeds, books, and works of art.

It is therefore that I find the greateſt incongruities in the heads of the greateſt maſters. I know no painter of whom I can ſay he has thoroughly ſtudied the harmony of the human outline, not even Pouſſin; no, not even Raphael himſelf. Let any one claſs the forms of their countenances, and compare them with the forms of nature; let him for inſtance draw the outlines of their foreheads, and endeavour to find ſimilar outlines in nature, and he will find incongruities

congruities which could not have been expected in ſuch great maſters.

Excepting the too great length and extent, particularly of his human figures, Chodowiecki, perhaps, had the moſt exact feeling of congeniality, in caricature that is to ſay, of the relative propriety of the deformed, the humorous, or other characteriſtical members and features: for as there is conformity and congeniality in the beautiful, ſo is there alſo in the deformed. Every cripple has the diſtortion peculiar to himſelf, the effects of which are extended to his whole body. In like manner the evil actions of the evil, and the good actions of the good, have a conformity of character; at leaſt they are all tinged with this conformity of character. Little as this ſeems to be remarked, by poets and painters, ſtill is it the foundation of their art; for wherever emendation is viſible, there admiration is at an end. Why has no painter yet been pleaſed to place the blue eye beſide the brown one? Yet, abſurd as this would be, no leſs abſurd are the incongruities continually encountered by the phyſiognomonical eye.—The noſe of Venus on the head of a Madonna.—I have been aſſured, by a man of faſhion, that, at a maſquerade, he, with only the aid of an artificial noſe,

noſe, entirely concealed himſelf from the knowledge of all his acquaintance. So much does nature reject what does not appertain to herſelf.

To render this indiſputable, let a number of ſhades be taken, and claſſed, according to the foreheads. We ſhall ſhew in its place, that all real and poſſible human foreheads may be claſſed under certain ſigns, and that their claſſes are not innumerable. Let him next claſs the noſes, then the chins; then let him compare the ſigns of the noſes and foreheads; and he will find certain noſes are never found with certain foreheads; and, on the contrary, other certain foreheads are always accompanied by a certain kind of noſes; and that the ſame obſervation is true with reſpect to every other feature of the face, unleſs the moveable features ſhould have ſomething acquired which is not the work of the firſt formation and productive power of nature, but of art, of accident, of conſtraint: experiment will render this indiſputable. As a preliminary amuſement for the enquiring reader I ſhall add what follows.

Among a hundred circular foreheads, in profile, I have never yet met with one Roman noſe. In a hundred other ſquare foreheads I have ſcarcely found one in which there were not cavities

vities and prominences. I never yet ſaw a perpendicular forehead, with ſtrongly arched features, in the lower part of the countenance, the double chin excepted.

I meet no ſtrong-bowed eyebrows combined with bony perpendicular countenances.

Wherever the forehead is projecting ſo, in general, are the under lips, children excepted.

I have never ſeen gently arched yet much retreating foreheads combined with a ſhort ſnub noſe, which, in profile, is ſharp and ſunken.

A viſible nearneſs of the noſe to the eye is always attended by a viſible wideneſs between the noſe and mouth.

A long covering of the teeth, or, in other words, a long ſpace between the noſe and mouth, always indicates ſmall upper lips. Length of form and face is generally attended by well drawn, fleſhy lips. I have many further obſervations in reſerve on this ſubject, which only are withheld till further confirmation and preciſion are obtained. I ſhall produce but one more example, which will convince all, who poſſeſs acute phyſiognomonical ſenſation, how great is the harmony of all nature's forms, and how much ſhe hates the incongruous.

Take two, three, or four ſhades of men, re-

markable for underſtanding, join the features ſo artificially that no defect ſhall appear, as far as relates to the act of joining; that is, take the forehead of one, add the noſe of a ſecond, the mouth of a third, the chin of a fourth, and the reſult of this combination of the ſigns of wiſdom ſhall be folly. Folly is perhaps nothing more than the emendation of ſome heterogeneous addition.—"But let theſe four wiſe countenances be ſuppoſed congruous?"—Let them ſo be ſuppoſed, or as nearly ſo as poſſible, ſtill their combination will produce the ſigns of folly.

Thoſe, therefore, who maintain that concluſion cannot be drawn from a part, from a ſingle ſection of the profile, to the whole, would be perfectly right if unarbitrary nature patched up countenances like arbitrary art; but ſo ſhe does not. Indeed when a man, being born with underſtanding, becomes a fool, there expreſſion of heterogeneouſneſs is the conſequence. Either the lower part of the countenance extends itſelf, or the eyes acquire a direction not conformable to the forehead, the mouth cannot remain cloſed, or the features of the countenance, in ſome other manner, loſe their conſiſtency. All becomes diſcord; and folly, in ſuch a countenance, is very manifeſt. If the

forehead

forehead be ſeen alone it can only be ſaid "So "much *can*, or *could*, this countenance, by na- "ture, unimpeded by accident." But, if the whole be ſeen, the paſt and preſent general character may be determined.

Let him who would ſtudy phyſiognomy ſtudy the relation of the conſtituent parts of the countenance: not having ſtudied theſe he has ſtudied nothing.

He, and he alone, is an accurate phyſiognomiſt, has the true ſpirit of phyſiognomy, who poſſeſſes ſenſe, feeling, and ſympathetic proportion of the congeniality and harmony of nature; and who hath a ſimilar ſenſe and feeling for all emendations and additions of art and conſtraint. He is no phyſiognomiſt who doubts of the propriety, ſimplicity, and harmony of nature; or who has not this phyſiognomonical eſſential; who ſuppoſes nature ſelects members, to form a whole, as a compoſitor in a printing-houſe does letters to make up a word; who can ſuppoſe the works of nature are the patchwork of a harlequin jacket. Not the moſt inſignificant of inſects is ſo compounded, much leſs the moſt perfect of organized beings, man. He reſpires not the breath of wiſdom who doubts of this progreſſion, continuity, and ſimplicity of the ſtruc-

tures of nature. He wants a general feeling for the works of nature, conſequently of art, the imitator of nature. I ſhall be pardoned this warmth. It is neceſſary. The conſequences are infinite and extend to all things. He has the maſter-key of truth who has this ſenſation of the congeniality of nature, and by neceſſary induction of the human form.

All imperfection in works of art, productions of the mind, moral actions, errors in judgment; all ſcepticiſm, infidelity, and ridicule of religion, naturally originate in the want of this knowledge and ſenſation. He ſoars above all doubt of the Divinity and Chriſt who hath them, and who is conſcious of this congeniality. He alſo who, at firſt ſight, thoroughly underſtands and feels the congeniality of the human form, and that from the want of this congeniality ariſes the difference obſerved between the works of nature and of art, is ſuperior to all doubt concerning the truth and divinity of the human countenance.

Thoſe who have this ſenſe, this feeling, call it what you pleaſe, will attribute that only and nothing more to each countenance which it is capable of receiving. They will conſider each according to its kind, and will as little ſeek to add a hetero-

a heterogeneous character as a heterogeneous noſe to the face. Such will only unfold what nature is deſirous of unfolding, give what nature is capable of receiving, and take away that with which nature would not be encumbered. They will perceive in the child, pupil, friend, or wife, when any diſcordant trait of character makes its appearance, and will endeavour to reſtore the original congeniality, the equilibrium of character and impulſe, by acting upon the ſtill remaining harmony, by co-operating with the yet unimpaired eſſential powers. They will conſider each ſin, each vice, as deſtructive of this harmony, will feel how much each departure from truth, in the human form, at leaſt to eyes more penetrating than human eyes are, muſt be manifeſt, muſt diſtort, and muſt become diſpleaſing to the Creator, by rendering it unlike his image. Who therefore can judge better of the works and actions of man, who leſs offend, or be offended, who more clearly develope cauſe and effect, than the phyſiognomiſt, poſſeſſed of a full portion of this knowledge and ſenſation?

ADDITIONS.

I.

THIS outline, from a buſt of Cicero, appears to me an almoſt perfect model of congeniality. The whole has the character of penetrating acuteneſs, an extraordinary though not a great profile. All is acute all is ſharp—Diſcerning, ſearching, leſs benevolent than ſatirical, elegant, conſpicuous, ſubtle.

II.

ANOTHER congenial countenance; too evidently nature for it to be ideal, or the invention and emendation of art. Such a forehead does not betoken the rectilinear but the noſe thus bent. Such an upper lip, ſuch an open, eloquent, mouth. The forehead does not lead us to expect high poetical genius; but acute punctuality, and the ſtability of retentive memory. It is impoſſible to ſuppoſe this a common countenance.

III. THE

I

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II

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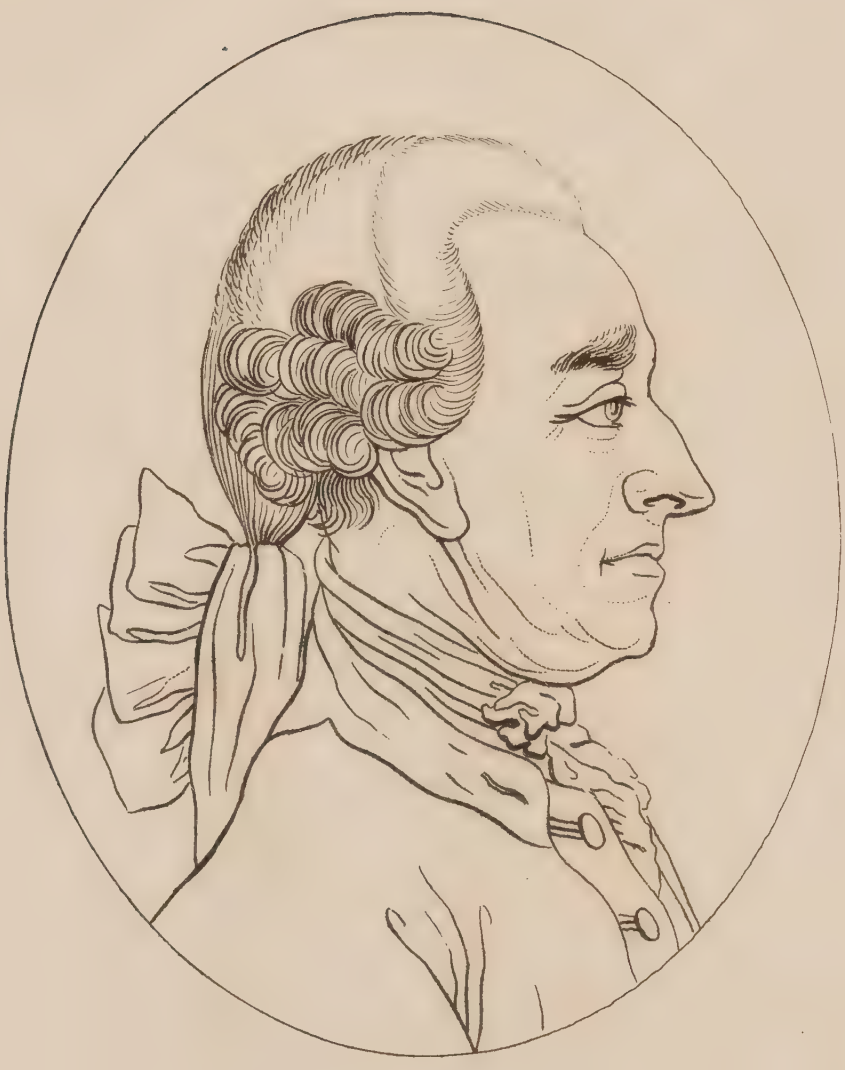
III



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IV

III.

THE forehead and noſe not congenial. The noſe ſhews the very acute thinker. The lower part of the forehead, on the contrary, eſpecially the diſtance between the eyebrow and eye, do not betoken this high degree of mental power. The ſtiff poſition of the whole is much at variance with the eye and mouth, but particularly with the noſe.—The whole, the eyebrow excepted, ſpeaks a calm, peaceable, mild character.

IV.

STRONGLY impreſſed with the character of truth: all is exact all harmonious; a plenitude of activity, of numerous talents.—Between the eyebrows, only, is there ſomething foreign, empty, inſipid. The eyebrows, likewiſe, are too weak, too indefinite, in this, otherwiſe, ſtrong countenance, the power and fortitude of which might eaſily degenerate into vanity and obſtinacy.

V.

THE harmony of the mouth and noſe is ſelf-evident. The forehead is too good, too comprehenſive, for this very limited under part of the countenance.—The whole beſpeaks a harmleſs character; nothing delicate, nor ſevere.

VI.

FROM one true feature in the countenance the accurate phyſiognomiſt will be able to mend and define the falſe and half true. Here, for example, the forehead correſponds with the hair and the chin; but I ſuſpect more ſmall wrinkles about the eyes, the upper eyelid to be much better defined, and prominent, in nature; every part of the countenance leſs minute; the mouth, in particular, neither ſo cloſe, nor ſo oblique.—Still we here perceive a man who can more eaſily ſport with us than we with him, and in whoſe preſence the crooked heart would be liable to very uneaſy ſenſations.

V

VI.

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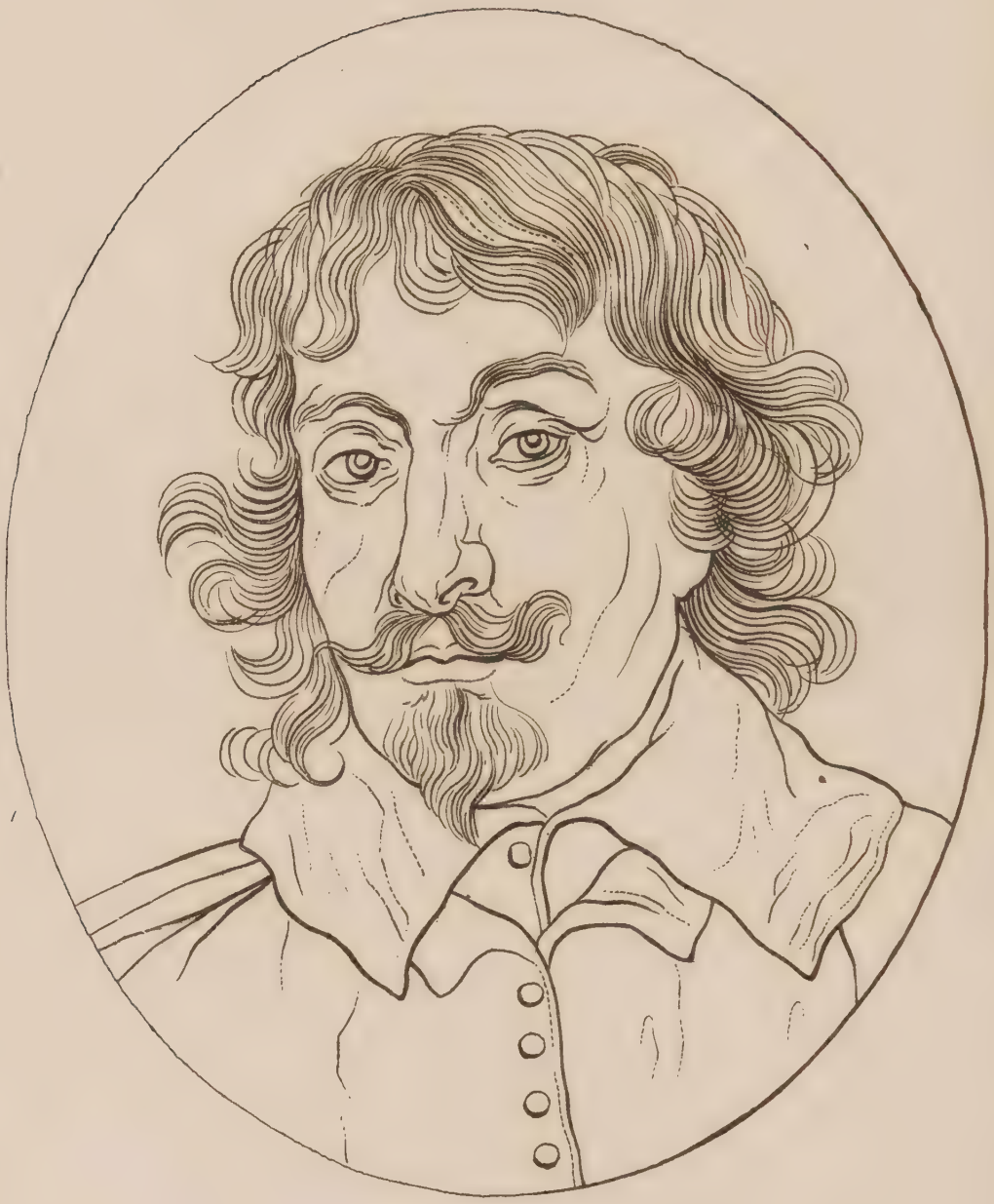
VII.

VIII.



C. Alex. Scaglia.

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Petrus Stevens.

VII.

WE have here a high, bold, forehead, with a ſhort-ſeeming, blunt, noſe, and a fat double chin. How do theſe harmonize!—It is almoſt a general law of nature that, where the eyes are ſtrong drawn, and the eyebrows near, the eyebrows muſt alſo be ſtrong.—This countenance, merely by its harmony, its prominent congenial traits, is expreſſive of ſound, clear, underſtanding: the countenance of reaſon.

VIII.

A MASTER-PIECE of congeniality—replete with calm activity, tranquil energy, breathing the ſpirit of a better world. Seldom are tranquillity and power thus intimately combined.

IX.

THE under lip manifeſtly does not harmonize with the mouth and eye. The eye has much

much more gentleneſs than the mouth—A noſe thus drawn, ſo broad and ſhort, denotes a ſound natural underſtanding.

X.

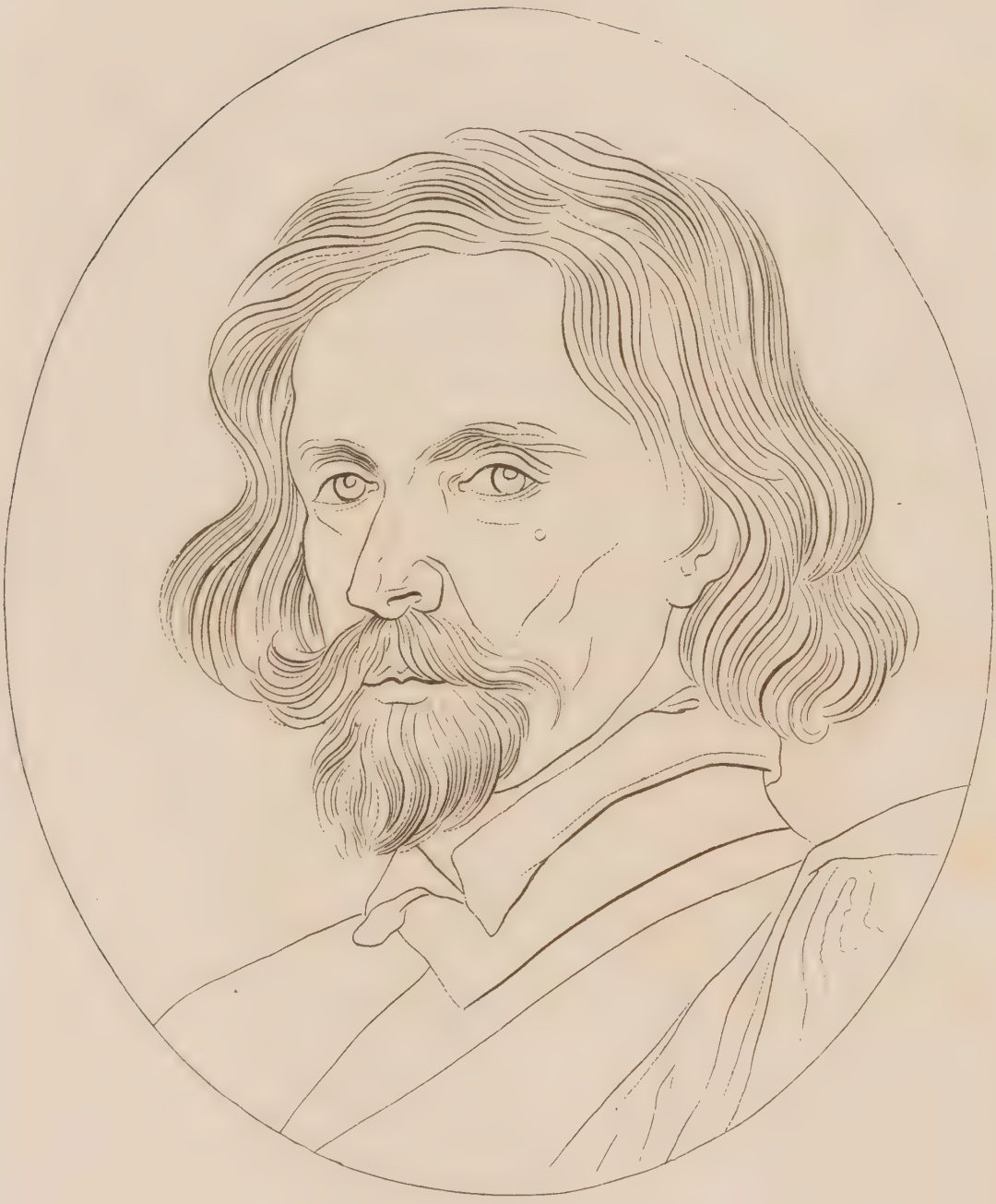
IF any man has never ſeen congeniality he may certainly behold it here.—Compare the outline of the back part of the head with the forehead, the forehead with the mouth.—The ſame ſpirit of harſhneſs, rudeneſs, and ſtupid aſperity, is apparent in the traits, individually, as well as in the countenance altogether.—How might ſuch a forehead have a fine, retreating, under lip, or a ſtrong, and extended back of the head?

XI.

A MILD, yielding, character appears in the outline of the forehead, the eye, and the middle line of the mouth, which, however, has ſome error in drawing, and is, conſequently, heterogeneous to the other features; as is, alſo, the tip

X

XI.



Lucas Vorstermans.

Vic. Fabricius de Peiresc.

tip of the noſe. The eye-bones ought to be ſome trifle ſharper.

XII.

THE perfect countenance of a politician. Faces which are thus pointed from the eyes to the chin always have lengthened noſes, and never poſſeſs large, open, powerful, and piercing eyes. Their firmneſs partakes of obſtinacy, and they rather follow intricate plans than the dictates of common ſenſe.

VII.

ON SHADES.

SHADES are the weakeſt, moſt vapid, but, at the ſame time, when the light is at a proper diſtance, and falls properly on the countenance to take the profile accurately, the trueſt repreſentation that can be given of man.—The weakeſt, for it is not poſitive, it is only ſomething negative, only the boundary line of half the countenance. The trueſt becauſe it is the immediate expreſſion of nature, ſuch as not the ableſt painter is capable of drawing, by hand, after nature.

What can be leſs the image of a living man than a ſhade? Yet how full of ſpeech! Little gold, but the pureſt.

The ſhade contains but one line; no motion, light, colour, height or depth; no eye, ear, noſtril or cheek; but a very ſmall part of the lip; yet how deciſively is it ſignificant! The reader ſoon ſhall judge, be convinced, and exerciſe his judgment.

Drawing

Drawing and painting, it is probable, originated in ſhades.

They expreſs, as I have ſaid, but little; but the little they do expreſs is exact. No art can attain to the truth of the ſhade, taken with preciſion.

Let a ſhade be taken after nature, with the greateſt accuracy, and, with equal accuracy, be afterward reduced, upon fine tranſparent oil paper. Let a profile, of the ſame ſize, be taken, by the greateſt maſter, in his happieſt moment; then let the two be laid upon each other, and the difference will immediately be evident.

I have often made the experiment, but never found that the beſt efforts of art could equal nature, either in freedom, or in preciſion; but that there was always ſomething more or leſs than nature.

Nature is ſharp and free: whoever ſtudies ſharpneſs more than freedom will be hard, and whoever ſtudies freedom more than ſharpneſs will become diffuſe, and indeterminate.

I can admire him only who, equally ſtudious of her ſharpneſs and freedom, acquires equal certainty and impartiality.

To attain this, artiſt, imitator of humanity, firſt

firſt exerciſe yourſelf in drawing ſhades; afterward copy them by hand, and, next, compare and correct. Without this, you will with difficulty diſcover the grand ſecret of uniting preciſion and freedom.

I have collected more phyſiognomonical knowledge from ſhades alone than from every other kind of portrait; have improved phyſiognomonical ſenſation more by the ſight of them than by the contemplation of ever mutable nature.

Shades collect the diſtracted attention, confine it to an outline, and thus render the obſervation more ſimple, eaſy, and preciſe.—The obſervation conſequently the compariſon.

Phyſiognomy has no greater, more incontrovertible certainty of the truth of its object than that imparted by ſhade.

If the ſhade, according to the general ſenſe and deciſion of all men, can decide ſo much concerning character, how much more muſt the living body, the whole appearance, and action of the man! If the ſhade be oracular, the voice of truth, the word of God, what muſt the living original be, illuminated by the ſpirit of God!

Hundreds

Hundreds have aſked, hundreds will continue to aſk, "What can be expected from mere "ſhades?" Yet no ſhade can be viewed by any one of theſe hundred who will not form ſome judgment on it, often accurately, more accurately than I could have judged.

To render the aſtoniſhing ſignificance of ſhades conſpicuous, we ought either to compare oppoſite characters of men, taken in ſhade, or, which may be more convincing, to cut out of black paper, or draw, imaginary countenances, widely diſſimilar: or, again, when we have acquired ſome proficiency in obſervation, to double black paper, and cut two countenances; and, afterward, by cutting with the ſciſſars, to make ſlight alterations, appealing to our eye, or phyſiognomonical feeling, at each alteration; or, laſtly, only to take various ſhades of the ſame countenance, and compare them together. We ſhall be aſtoniſhed, by ſuch experiments, to perceive what great effects are produced by ſlight alterations.

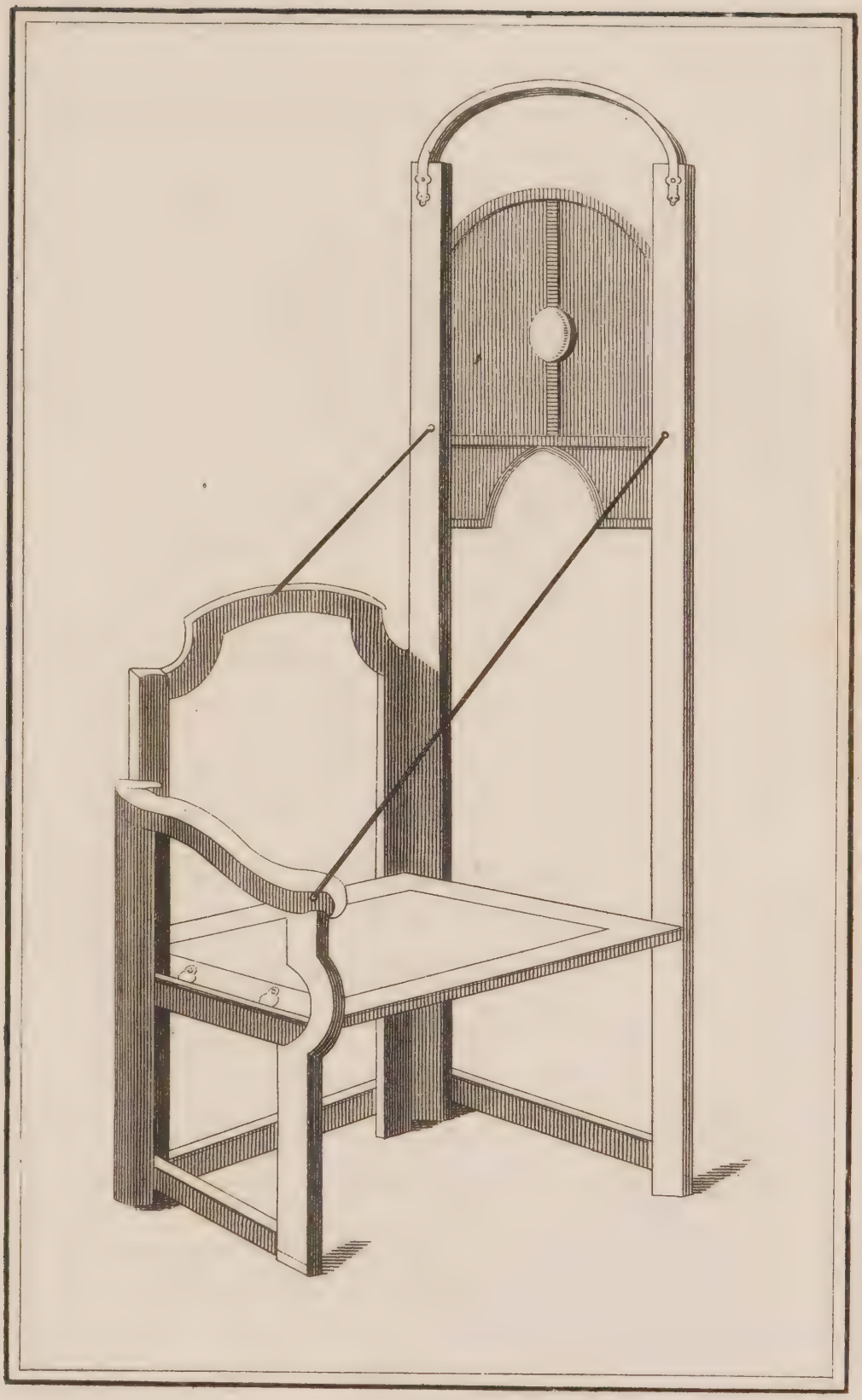
In our next fragment we ſhall preſent the reader with a number of ſhades, and enquire into their ſignification.

A previous

A previous word concerning the beſt mode of taking ſhades.

The common method is accompanied with many inconveniencies. It is hardly poſſible the perſon drawn ſhould ſit ſufficiently ſtill; the deſigner is obliged to change his place, he muſt approach ſo near to the perſon that motion is almoſt inevitable, and the deſigner is in the moſt inconvenient poſition; neither are the preparatory ſteps every where poſſible, nor ſimple enough.

A ſeat purpoſely contrived would be more convenient. The ſhade ſhould be taken on poſt paper, or rather on thin oiled paper, well dried. Let the head and back be ſupported by a chair, and the ſhade fall on the oil paper behind a clear, flat, poliſhed glaſs. Let the drawer ſit behind the glaſs, holding the frame with his left hand, and, having a ſharp black-lead pencil, draw with the right. The glaſs in a detached ſliding frame may be raiſed, or lowered, according to the height of the perſon. The bottom of the glaſs frame, being thin, will be beſt of iron, and ſhould be raiſed ſo as to reſt ſteadily upon the ſhoulder. In the centre, upon the glaſs, ſhould be a ſmall piece of wood, or iron, to which faſten a ſmall round



round cuſhion, ſupported by a ſhort pin, ſcarcely half an inch long, which, alſo, may be raiſed, or lowered, and againſt which the perſon drawn may lean.

The drawing annexed will render this deſcription more intelligible.

By the aid of a magnifying lens, or ſolar microſcope, the outlines may be much more accurately determined and drawn.

VIII.

OF THE GREAT SIGNIFICANCE OF SHADES.

NOT all, often very much, often but little, can be diſcovered, of the character of a man, from his ſhade.

I mean to inſert a number of ſhades, that I may thereby render intelligible what may be concluded from ſuch mere outlines of the human countenance, ſometimes with certainty, ſometimes with probability.

The progreſs of human opinion is ever in the extreme: it is all affirmative, or all negative.

But not ſo. All cannot be ſeen in the ſhade, yet ſomething may.—Not all; that is to ſay, not by man, bounded as are his faculties. I will not pretend to determine what might be the concluſions of a ſuperiour Being from the outline to the inward man; the figure, elaſticity, fire, power, motion, life, in the noſe, mouth, eye; or how perfectly ſuch a Being might underſtand the whole character, with all its actual and poſſible paſſions.

paſſions. I am far from thinking this muſt ſurpaſs HIS powers, ſince part of this may be attained by men of the commoneſt faculties. Proofs ſhall preſently be given.

True it is that, with reſpect to many ſhades, we (I at leaſt) cannot determine any thing, even when they happen to be the ſhades of extraordinary perſons. But of all theſe extraordinary perſons, whoſe characters are not diſtinct in ſhade, it may be remarked that—

Seen only in ſhade they will neither appear fooliſh, when poſſeſſed of great wiſdom, nor wicked, if highly virtuous. All that can be alleged is we do not affirmatively read what they are. Either—

What is extraordinary in the character is as little apparent as in the ſhade; or—

It may be known to a few confidential friends, but is not prominent, not obvious; or again—

By a thouſand fortunate incidental circumſtances, a man, poſſeſſed of very moderate talents, may act, write, ſpeak, or ſuffer, ſo as to appear extraordinary, although, in reality, he ſo is not; a caſe which often occurs, occaſions much error, and is, or rather ſeems to be, very

inimical to phyſiognomy as a ſcience. Of this I could produce many examples: but examples might offend, and I ſhould moſt unwillingly give offence, in a work the very purport of which is to promote philanthropy.

It is alſo poſſible that thoſe traits which, in ſhade, might betoken the extraordinary qualities of the man, and which, in themſelves, ſo nearly approach the overſtrained, and the fooliſh, are either too inaccurately, or too prominently, drawn. There are countenances the ſhades of which, if but a hair-breadth more ſharp, flat, or blunt, than nature, loſe all they poſſeſs moſt marking, and acquire a falſe and foreign character. The moſt delicate, beautiful, angelic countenances generally loſe, through the ſlighteſt neglect in taking their ſhades, that which in every judgment conſtitutes their ſupreme ſimplicity, their upright worth.—Something is enlarged or ſomething is diminiſhed.

It is alſo poſſible that pock-marks, pimples, or other accidents, may ſo indent, ſwell, or diſtort a fine outline, that the true character of the countenance either cannot accurately or not at all be defined.

Yet

Yet is it undeniable, and ſhall be made evident by example to the lover of truth, that numberleſs countenances are ſo characteriſed, even by ſhades, that nothing can be more certain than the ſignification of theſe ſhades.

I pledge myſelf to produce two imaginary ſhades, the one of which ſhall excite general abhorrence, and the other confidence and love equally general.—Oppoſite as Chriſt and Belial.

But to the queſtion.

What characters are moſt conſpicuous in ſhade? What is moſt preciſely and clearly ſhewn in ſhade?

A fragment of an anſwer.

Shades muſt neceſſarily mark the characters of the very angry and the very mild; the very obſtinate, and the very pliable; of the profound or the ſuperficial, that is to ſay, generally ſpeaking, of extremes.

Pride and humility are more prominent, in ſhade, than vanity.

Natural benevolence, internal power, flexibility, peculiar ſenſibility, and, eſpecially, infantine innocence, are expreſſive in ſhade.

Great underſtanding, rather than great ſtupidity; profound thought, much better than clearneſs of conception.

Creative powers, rather than acquired knowledge; eſpecially, in the outline of the forehead, and the eye-bones.

Let us now proceed to a few remarks on ſhades, and the manner in which they ought to be obſerved, which muſt neceſſarily be preceded by the claſſification of ſuch lines as uſually define and limit the human countenance.

Perpendicular; the perpendicular expanded; compreſſed; projecting; retreating; ſtraight lines; flexible; arched; contracted; waving; ſections of circles; of parabolas; hyperbolas; concave; convex; broken; angular; compreſſed; extended; oppoſed; homogeneous; heterogeneous; contraſted.—How purely may all theſe be expreſſed by ſhades; and how various, certain, and preciſe, is their ſignification!

We may obſerve in every ſhade nine principal horizontal ſections.

1. The arching from the top of the head to the beginning of the hair.

2. The

2. The outline of the forehead to the eyebrows.

3. The ſpace between the eyebrow and the inſertion of the noſe.

4. The noſe to the upper lip.

5. The upper lip.

6. The lips proper.

7. The upper chin.

8. The under chin.

9. The neck.

To theſe may be added the back of the head and neck.

Each part of theſe ſections is often a letter, often a ſyllable, often a word, often a whole diſcourſe, proclaiming nature's truths.

When all theſe ſections harmonize, character is legible to the peaſant, to the very child, from the mere ſhade: the more they are in contraſt to each other, the more difficult is the character to decypher.

Each profile which conſiſts but of one kind of lines, as for example, of concave, or convex; ſtraight or crooked, is caricature, or monſtrous. The proportionate, the gentle intermingling of

different lines form the moſt beautiful and excellent countenances.

We ought to remark, in the whole ſhade, the proportions of length and breadth in the countenance.

Well-proportioned profiles are equal in length and breadth. A horizontal line drawn from the tip of the noſe to the back of the bald head, when the head neither projects forward nor ſinks backward, is, generally, equal to the perpendicular line from the higheſt point of the top of the head to where the chin and neck ſeparate.

Remarkable deviations from this rule always appear to be either very fortunate, or very unfortunate, anomalies.

This meaſurement and compariſon of the height and breadth of the naked head may be moſt eaſily performed by the ſhade.

If the head be longer than broad, and the outline hard and angular, it betokens exceſſive obſtinacy: if, on the contrary, the outline be more lax and rounded, exceſs of lethargy.

If the head, meaſured after the ſame manner, be broader than long, and with a hard, ſtrong, angular,

angular, contracted outline, it denotes the height of implacability, generally accompanied by malignity; but if, with this greater breadth, the outlines are lax and flexible, ſenſuality, pliability, indolence, the height of voluptuouſneſs.

To mention one thing more, out of a hundred which may be added, on this ſubject, but which require further preparation, and ſome of which will find a place in the following examples, the ſhade, generally, expreſſes much more of original propenſity than actual character. The ſecond and third ſections, oftenеſt, and with moſt certainty, denote the power of the underſtanding, and of action and paſſion in man; the noſe, taſte, ſenſibility, and feeling; the lips, mildneſs and anger, love and hatred; the chin, the degree and ſpecies of ſenſuality; the neck, combined with its hinder part, and poſition, the flexibility, contraction, or frank ſincerity of the character; the crown of the head, not ſo much the power, as the richneſs, of the underſtanding; and the back of the head the mobility, irritability, and elaſticity.

How little, yet, how much, has been ſaid!

How

How little, for him who ſeeks amuſement; how much, for the man of reſearch, who has will, and ability, to examine for himſelf, who can confirm, define, and proceed! It is now time, by numerous examples, to prove ſome things that have been ſaid, and repeat others, that they may be rendered more intelligible, evident, and certain.

ADDI-

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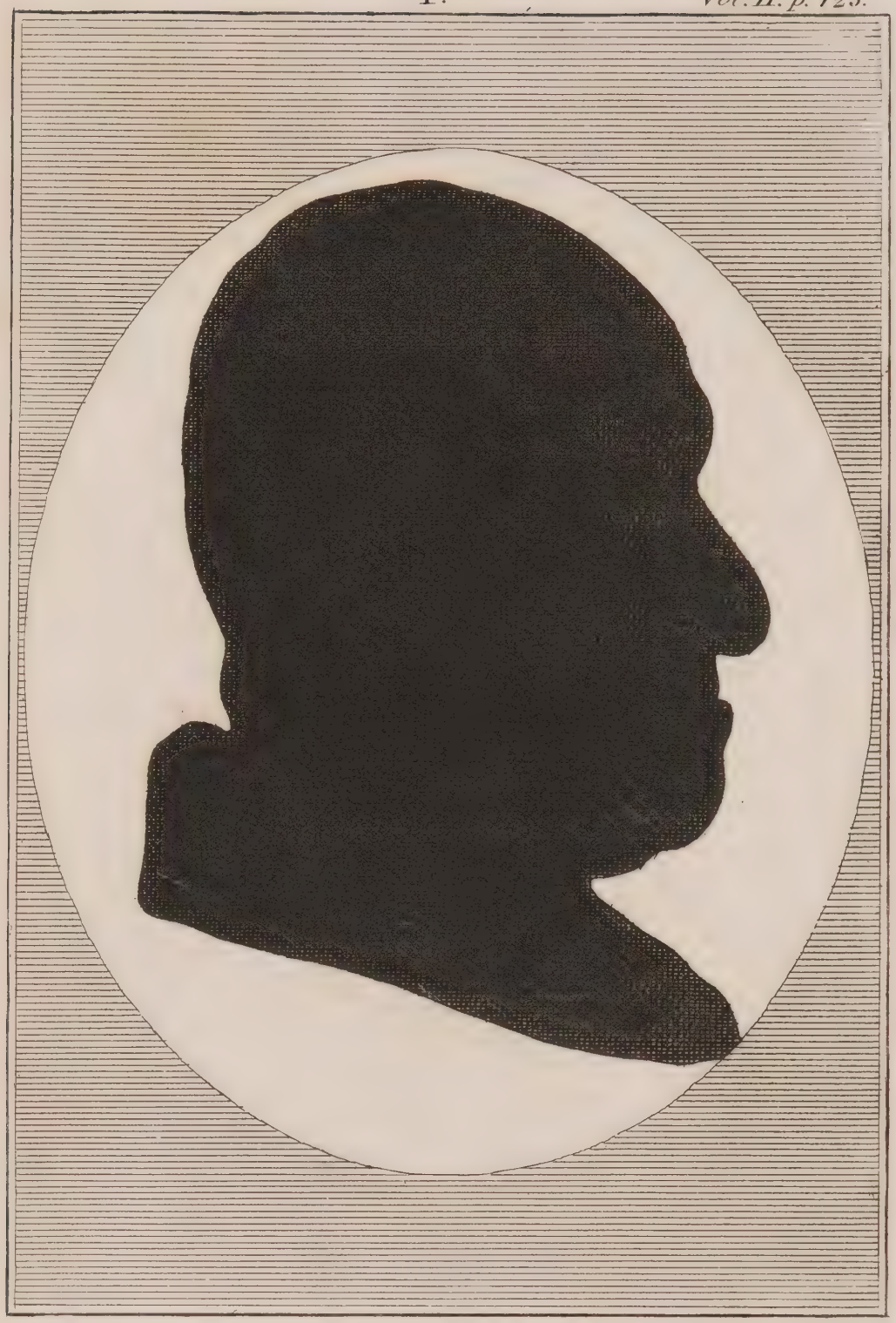

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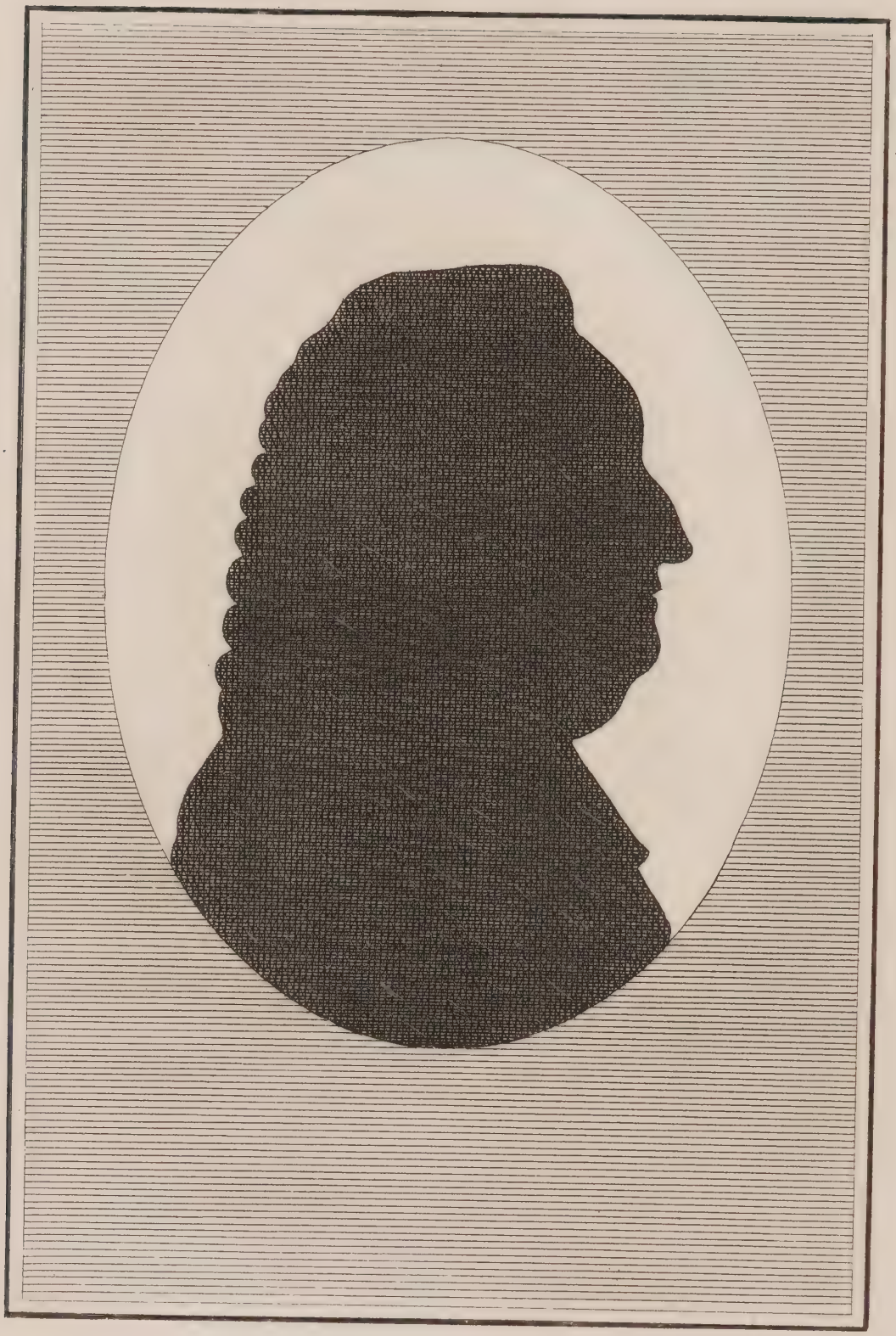


ADDITIONS.

I.

FROM a ſection of this forehead, ſingly conſidered, without the top and back of the head, ſomething excellent might be expected; ſo difficult is it to diſcriminate between this and the beſt built foreheads. But, as ſoon as the whole is taken collectively, all expectation of great powers of mind will vaniſh, and we muſt content ourſelves with diſcovering, in this head of mediocrity, incapable of profound reſearch, or great productions, a degree of benevolence, not very active, and inoffenſive patience.

II.

THE weakeſt, and the moſt benevolent, cannot but remark that this worthy man has ſome phlegmatic, groſs, ſenſuality, with which he is obliged to contend; neither will we be ſo unjuſt as to expect any deep reſearch; yet muſt I entreat that the good which is here beſtowed by nature may not be overlooked. Let the upper and under part of this, perhaps ill-drawn, counte-

nance

nance be covered, and the middle will diſcover a degree of capability, information, cultivation, and taſte, ſuperior to the reſt. It is highly probable that, were it not for the predominant inclination to indolence, ſuch a profile might become an orator, or a poet, and certainly a man of wit. L.

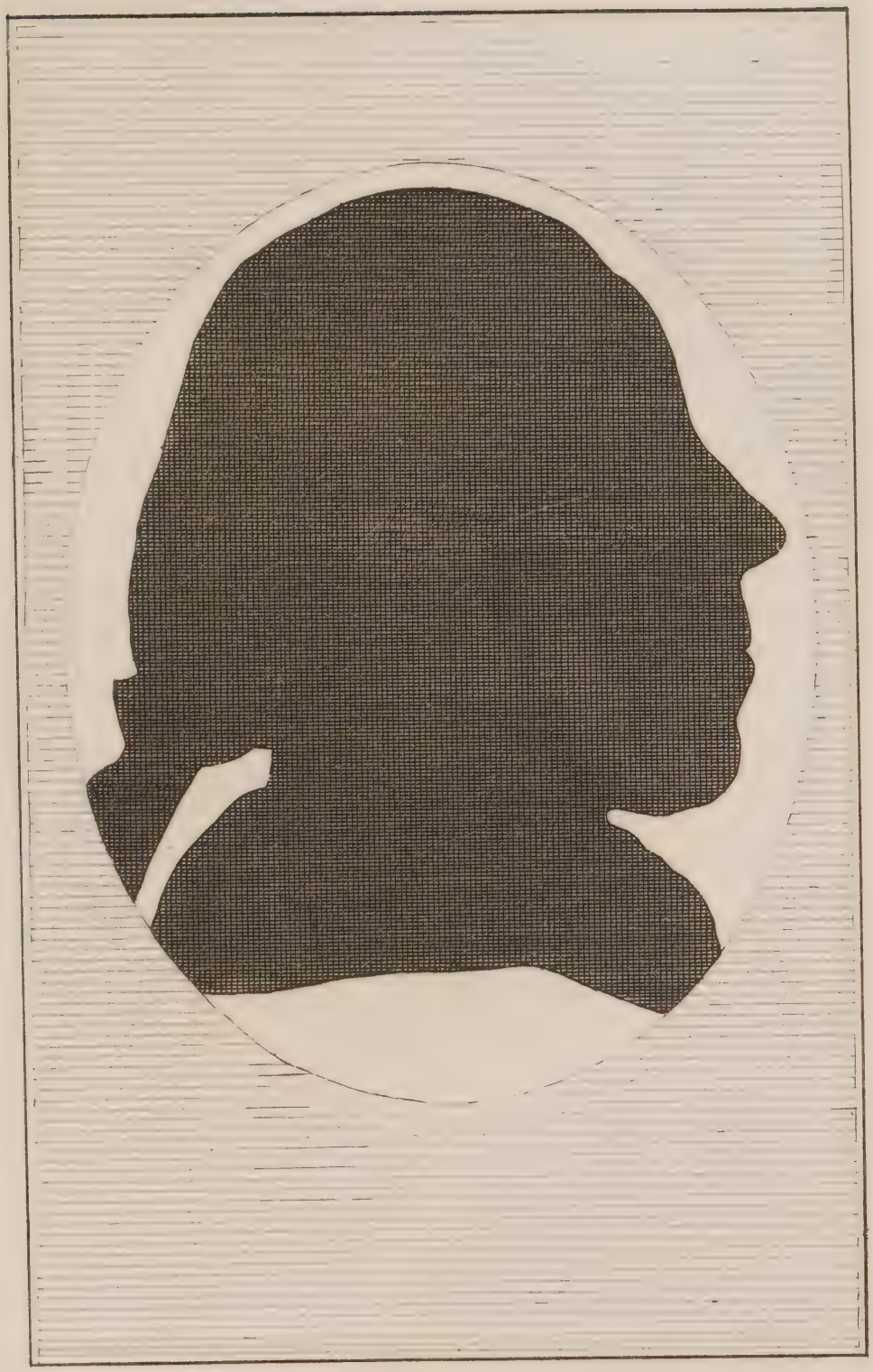
III.

A GOOD, but circumſcribed, countenance, incapable of any high or profound exerciſe of the underſtanding. Without being ſtupid, the forehead, ſcarcely, could be more flat, unproductive, or contracted. The noſe, alone, has capacity. The under part of the countenance is as determinate, and ſpeaks the ſame language, as the upper. The whole narrow and confuſed. A propenſity to, and a want of, the aid of religion.

IV.

SOME degrees more capacious and powerful than the foregoing. Equal benevolence, more of religion, a greater promptitude to buſineſs, and deſire of information. Peculiar and active penetration is not to be expected from ſuch countenances. L.

III



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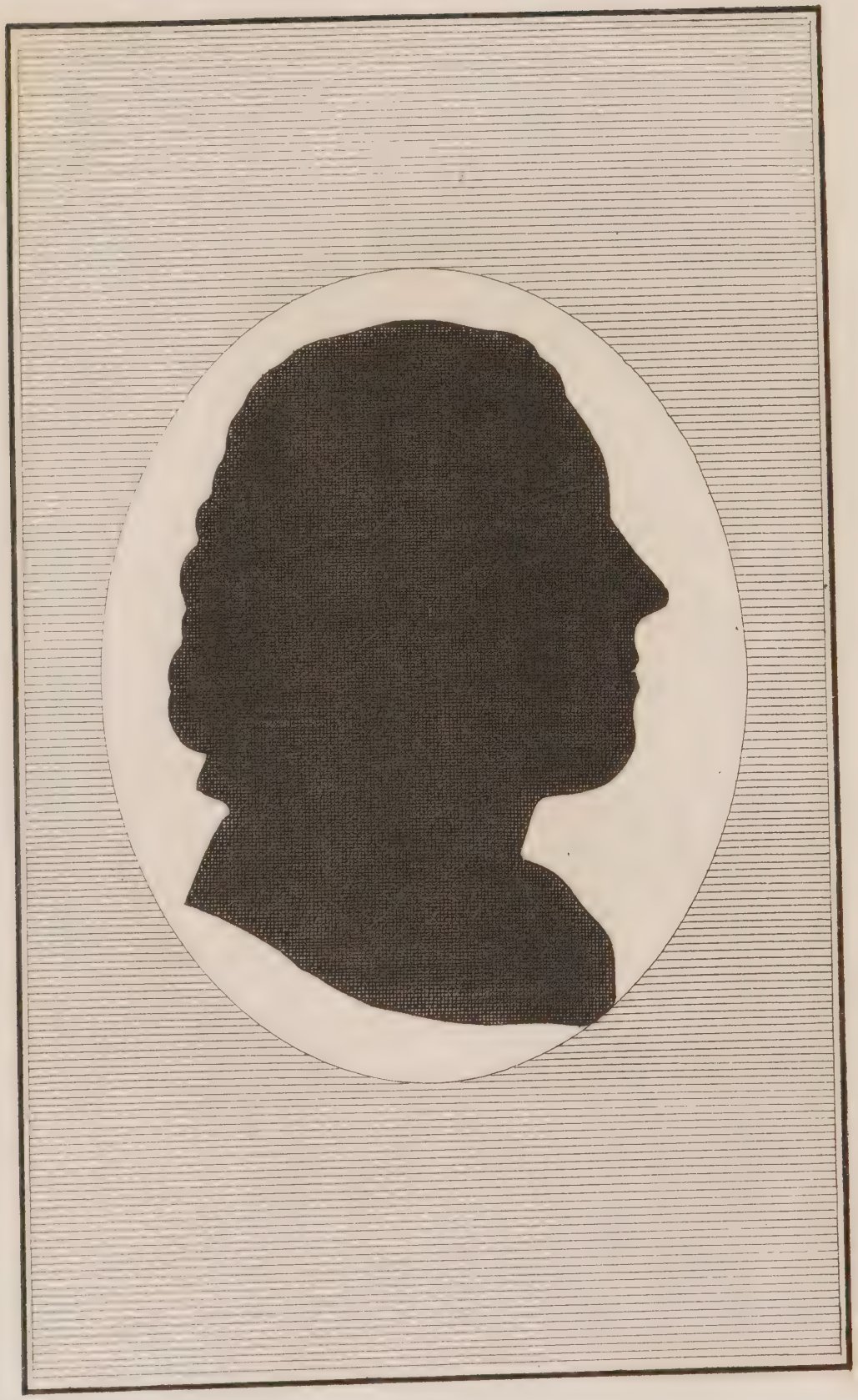

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VI.

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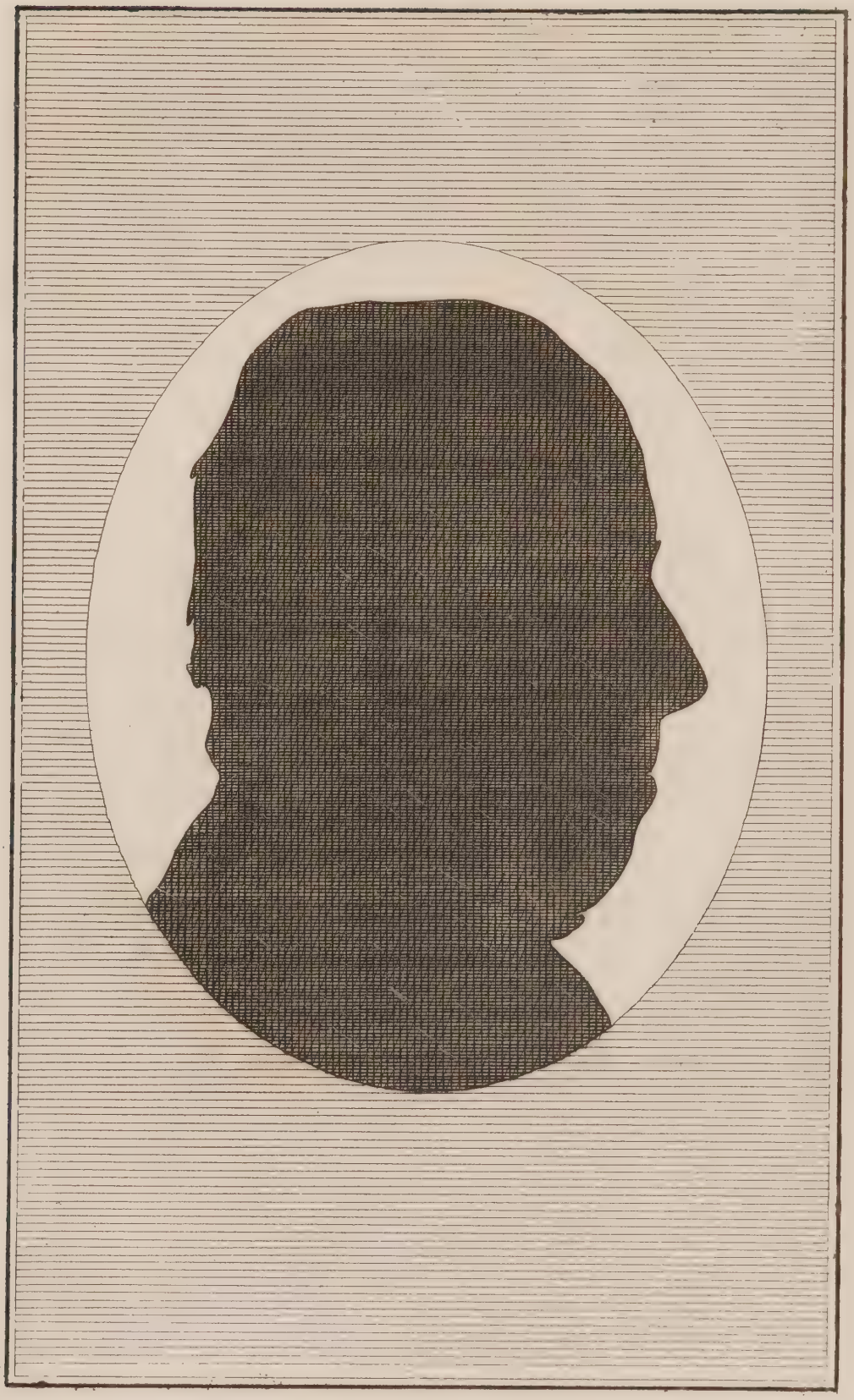


V.

I CANNOT diſcover a ſuperiority of talents, or genius, in this honeſt, worldly, countenance, full of reſpectable utility. Cover the evidently ſhortened upper lip, and neither ſtupidity nor folly, but only an unproductive capacity of learning, remembering, and underſtanding common things, will be, deciſively, ſeen. L.

VI.

WHO, in the under part of this profile, could read the father of children, ſome of them intelligent, and ſome extraordinary?—A man of great powers, ſincere humanity, incapable of the beautiful; having once determined, difficult to move; in other things, far from the character of inſenſibility; wanting powers, in my apprehenſion, for the fine arts; but cheerful, ardent, faithful, and very choleric.

VII. THE

VII.

THE arching of the forehead almoſt perfectly effeminate; manly only in the ſmall circle over the eye; where, be it here remarked, all effeminate, or manly, foreheads are moſt diſtinguiſhed. (The effeminate outline is ever the ſimpleſt; the manly is either much more rectilinear, contracted, or, as in the annexed plate, leſs further back: if arched, is interrupted, indented, and has, commonly, two ſections.) Benevolent, generous, a diſregard of exiſtence, alive to honour, and its rewards, to his own ſufferings, and the ſufferings of others; ſuch is this profile.

VIII.

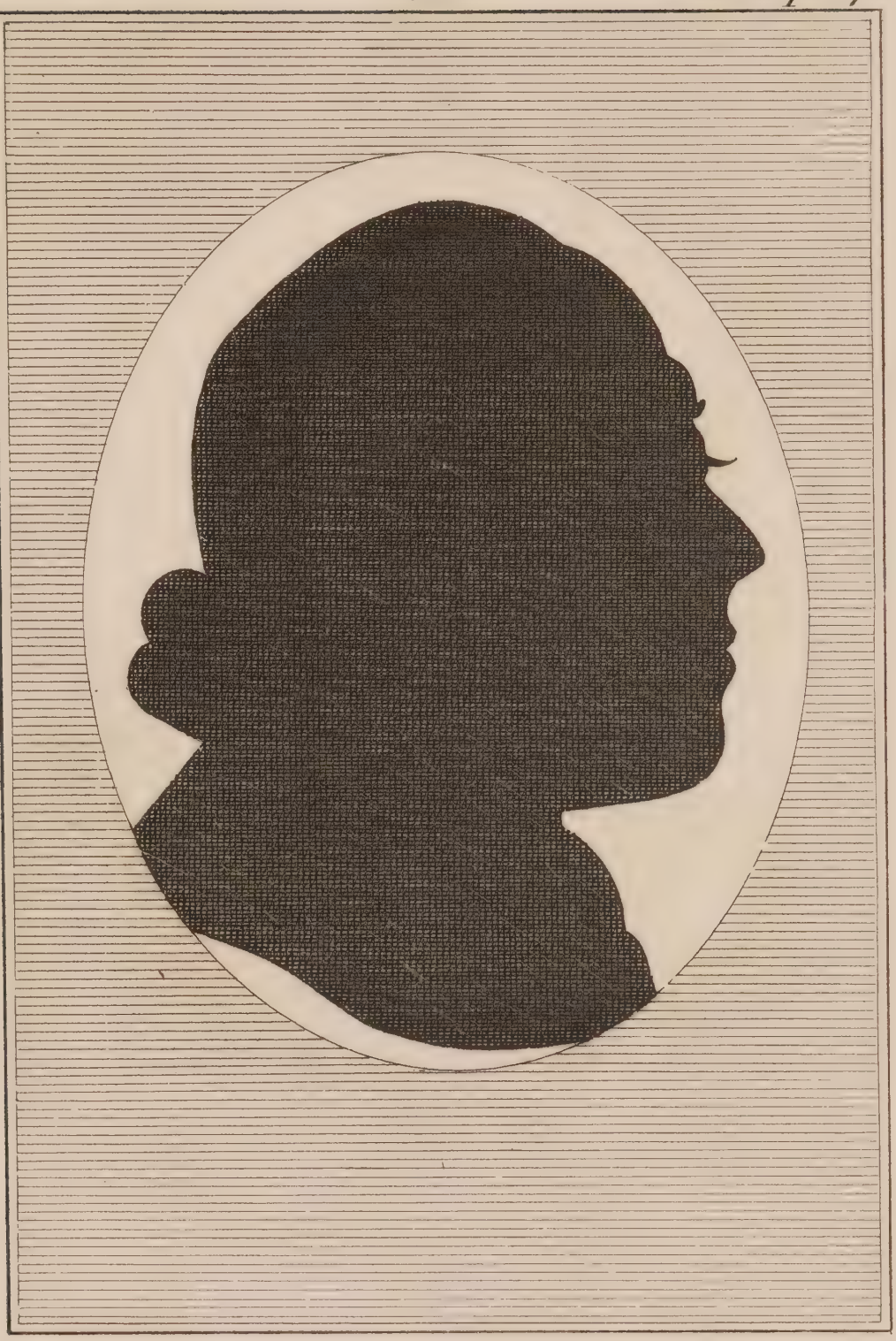
WHOEVER would ſearch for manly, ſimple, fidelity, in one perfect whole; a ſound and exquiſite ſenſe of truth, without the trouble of enquiry, a tender, innate, firm, ſincere love, combined with reſolution, manhood, and candour; let them contemplate this countenance.

L.

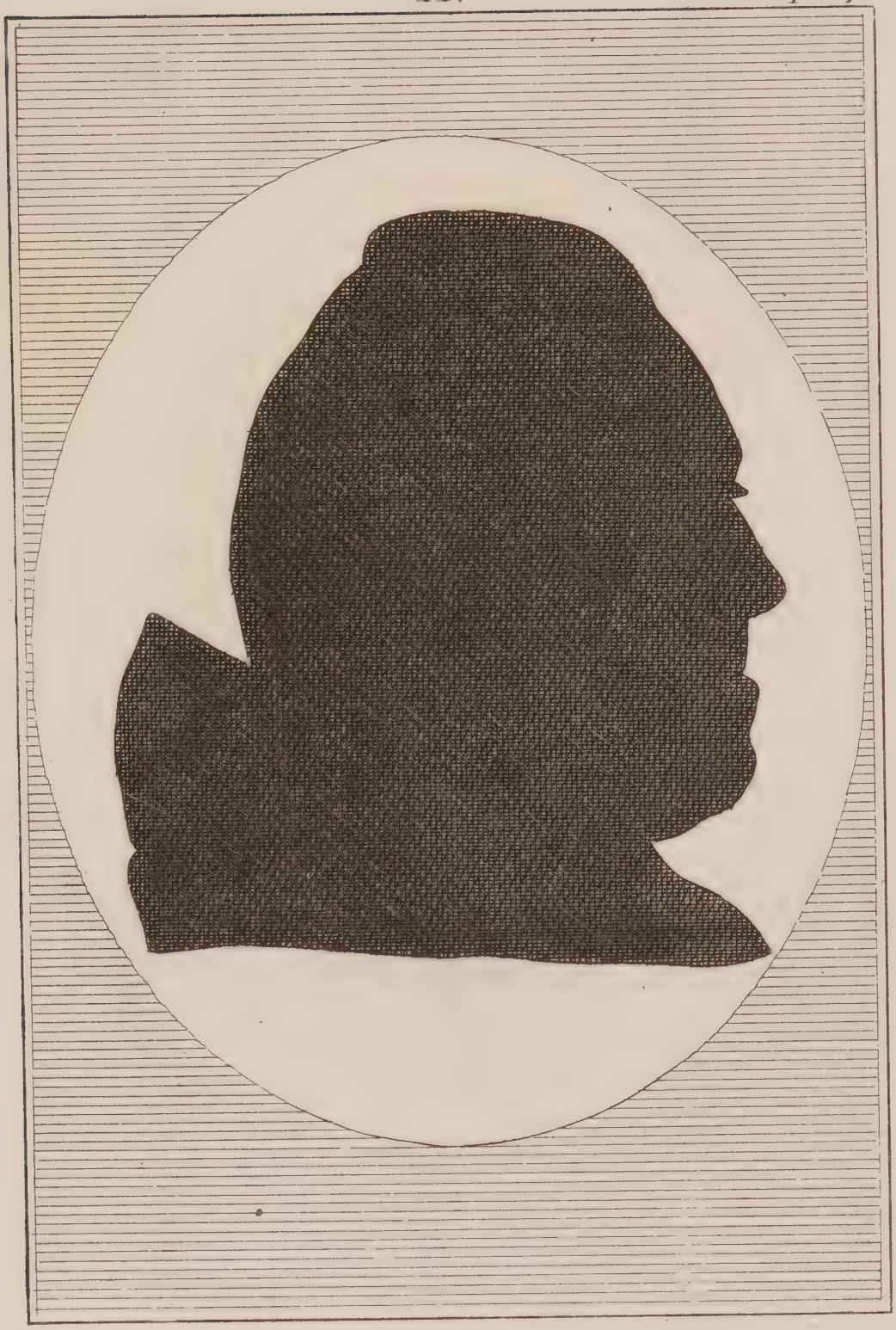
VII. *Vol. II. p. 126.*

VIII. *Vol. II. p. 126.*

IX. *Vol. II. p. 127.*



X. Vol. II. p. 127.



IX.

THE noſe, manifeſtly too pointed, gives this profile the appearance of inſignificant, childiſh, fear. The noſe, compared with the forehead, convinces us it is inaccurate; the noſe is childiſhly effeminate, while the forehead would never be found in a female. It is not of the firſt order, though it is ſomething more than common. The projecting eye denotes fear and choler; the mouth and chin extreme prudence, benevolence, and gentleneſs. Nature ever gives a counterpoize, and delights to mingle mildneſs and fire, in a wonderful manner.

X.

THE forehead is not drawn with accuracy, yet it ſhews a man of a clear and ſound underſtanding, determined in the purſuit of buſineſs. The noſe is of a ſuperior kind, and, apart from the other features, has every capacity of excellent and juſt ſenſation.—The under part ſhews common manlineſs and reſolution. L.

XI.

I DO not think we have a peculiarly great head here, yet certainly not a very common one. The back part is deciſive of a richly comprehenſive, and not irreſolute thinker. No ſingle feature of the face has any thing determinate, yet each has ſomething the reverſe of rude, and all pleaſe by their combination. He muſt be a complaiſant, peaceable, modeſt, man; deſirous of learning, and capable of teaching.

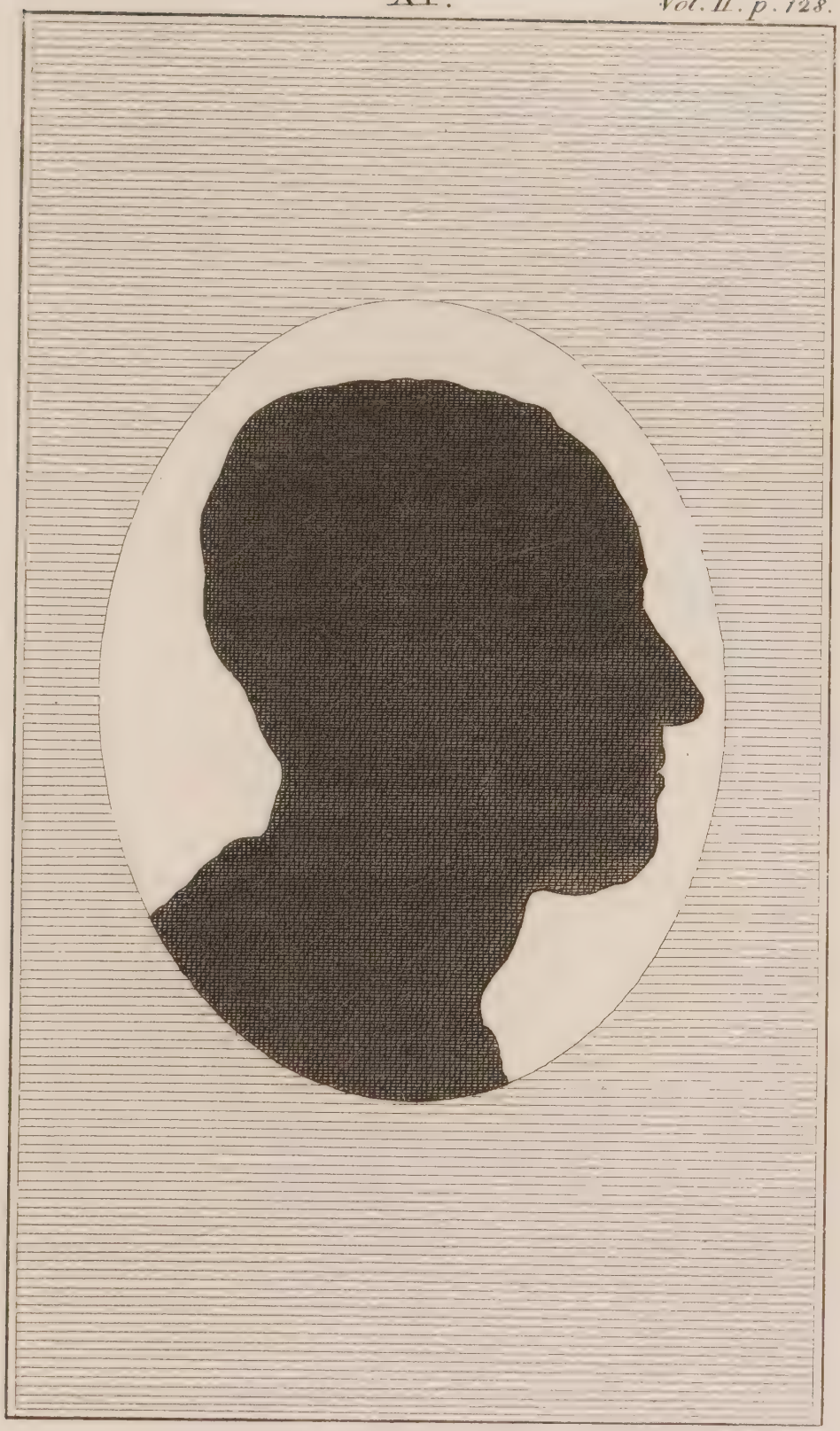
XII.

HOWEVER great the reſemblance of this ſhade may be ſuppoſed, it is certainly, in part, enlarged, and, in part, curtailed; yet are the expanſion and firmneſs, almoſt in equal degrees, general and congenial. The under part of the forehead, and the back part of the head, are injured by the curtailment. The upper part of the forehead, and noſe, denote much leſs dryneſs, and more ſenſibility and capacity.

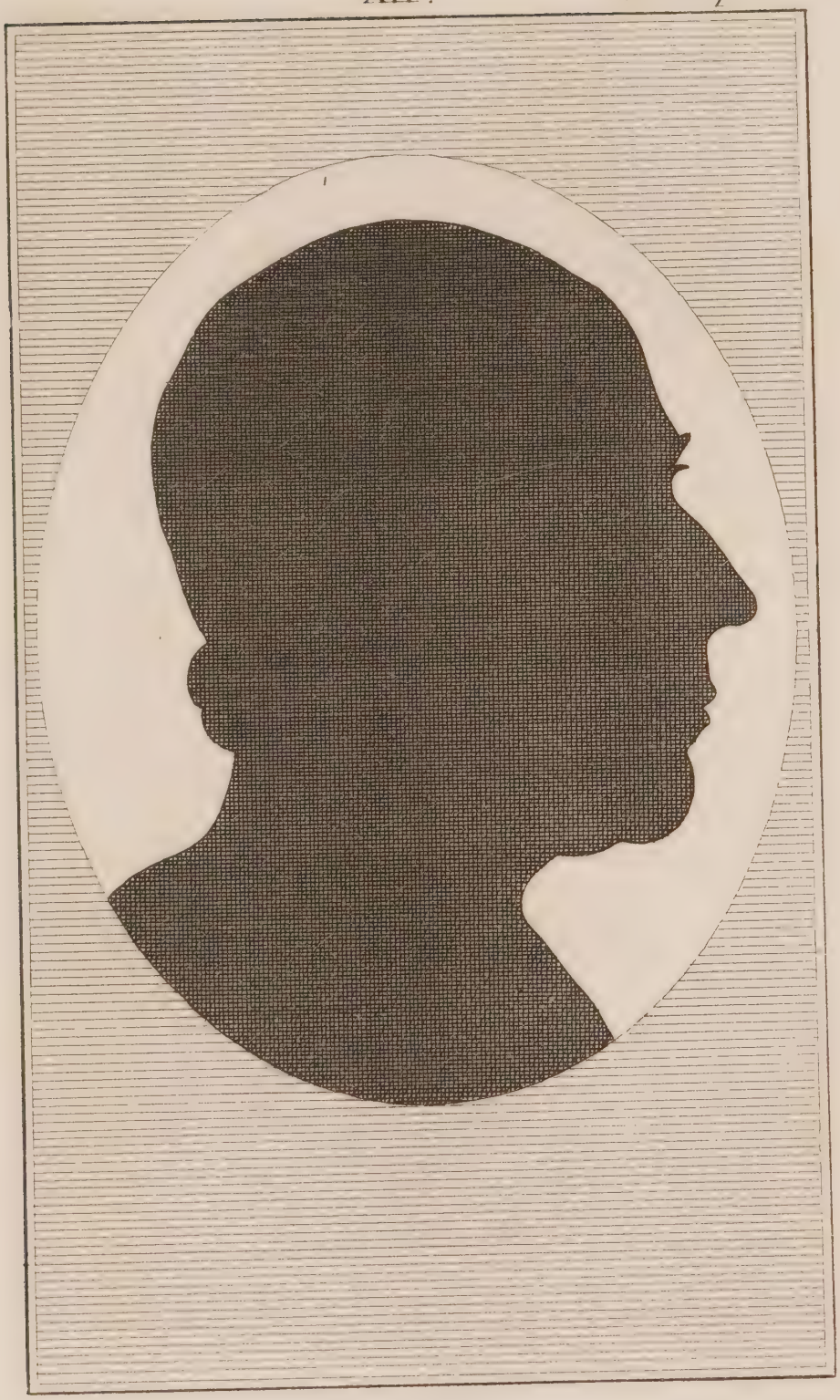
XIII. ONE

XI.

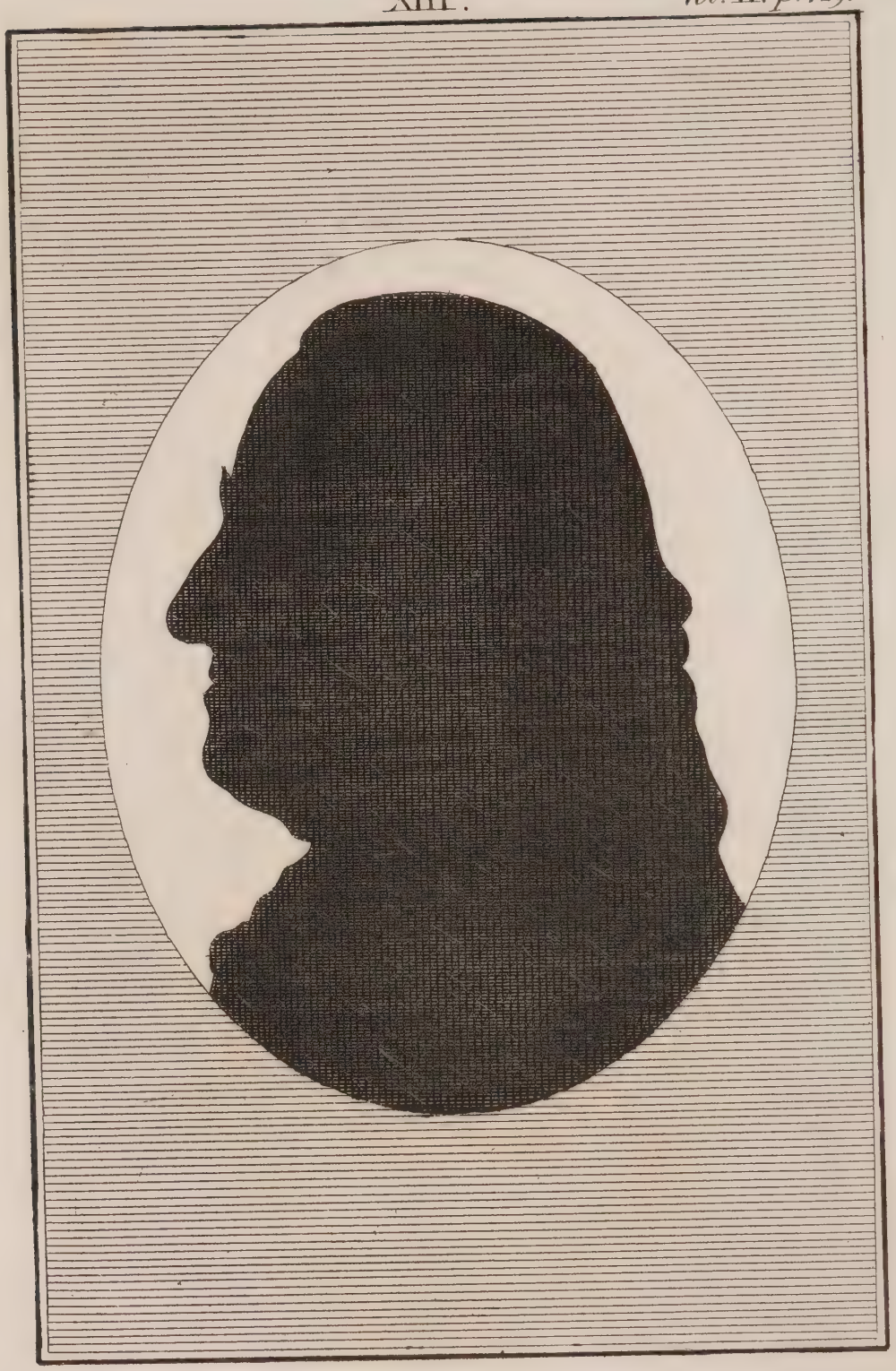
Vol. II. p. 128.



XII. *Vol. II. p. 128.*



XIII. *Vol. II. p. 129.*



XIV. *Vol. II. p. 129.*

XIII.

ONE of thoſe maſculine profiles which generally pleaſe. Conceal the under chin, and an approach to greatneſs is perceptible; except that greater variation in the outline is wanting, eſpecially in the noſe, and forehead. The choleric phlegmatic man is viſible in the whole; eſpecially, in the eyebrows, noſe, and bottom part of the chin; as likewiſe are integrity, fidelity, goodneſs, and complaiſance.

XIV.

THE forehead not ſharp enough, yet rich in memory and prudence. This practical wiſdom, this thoughtful calculation, is alſo conſpicuous in the under part of the profile. The extenſion, the length, of the upper lip (the *pallium* of the teeth) to the noſe, on the contrary, betoken thoughtleſs indiſcretion. Wherever the forehead retreats ſo little back, upon the whole, it is never productive, but ſo much the more perceptive. Thoughtleſſneſs ſhould come for advice to ſuch countenances; they are magazines of reflection, derived from experience. L.

XV.

A SINGULAR, wonderfully harmonized

countenance. How remarkably congenial are the forehead and noſe, eſpecially! Nothing too ſharp, nothing unnaturally flat, expanded, or contracted.—I ſuppoſe a dry, firm, thoughtful, ſubtle, penetrating, not analyzing, phlegmatic, ſometimes deſperate, and a generally brave, character.

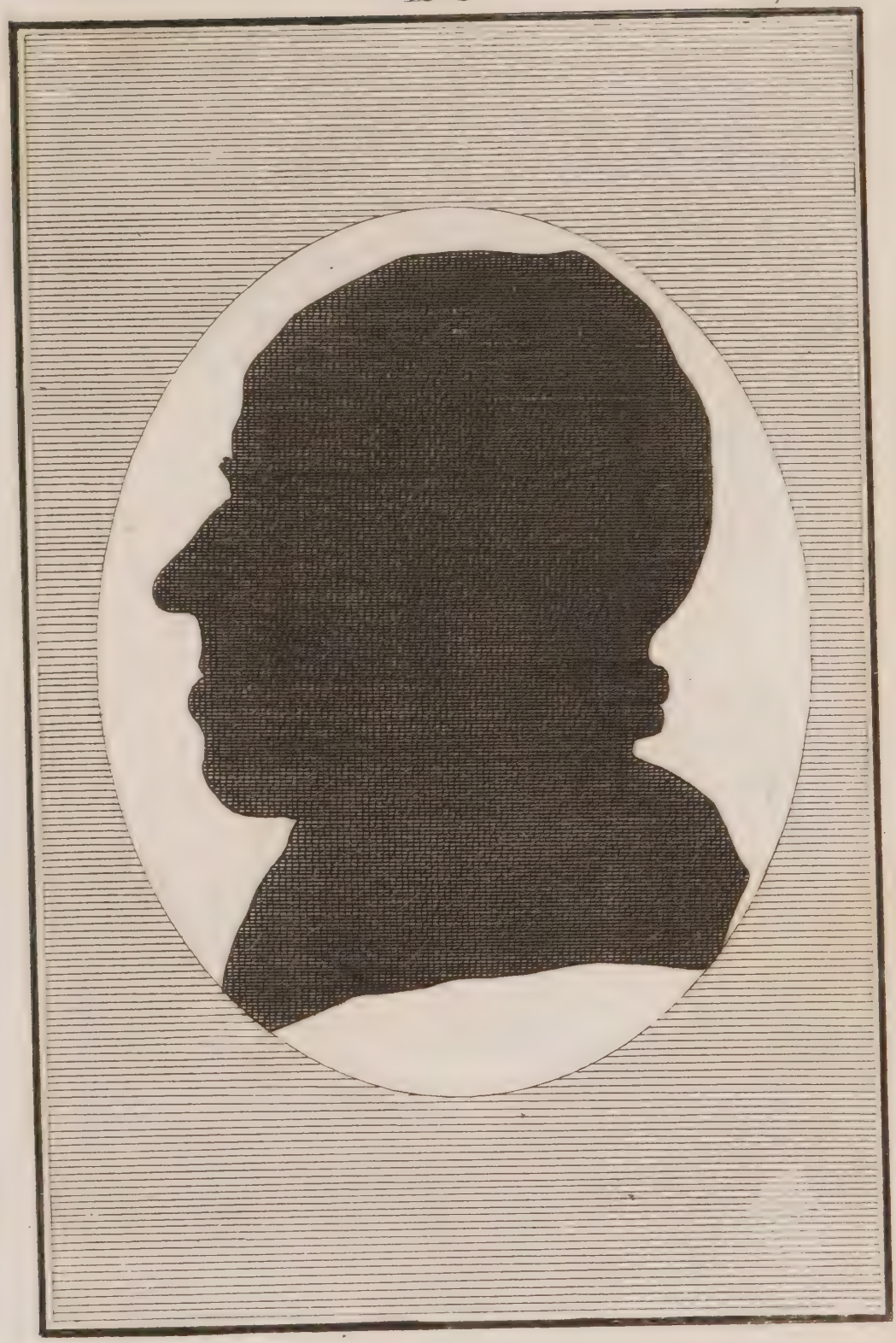
XVI.

MILD complaiſance, forbearance, mature conſideration, calm activity, peace, ſound underſtanding, power of thought, diſcerning attention, ſecretly active friendſhip, are the deciſive traits of this, to me, well known original; all of which, if they are not inſtantaneouſly diſcoverable, will be ſeen as ſoon as mentioned. No ſection of the outline contains any thing contradictory to this judgment. The forehead and back of the head are, of themſelves, deciſive of calm conſideration and diſcretion. Benevolence and peace are univerſal; particularly in the under parts. One of the moſt faithful, calm, cheerful, and moſt contented of men. Alike happy and ſatisfied with his congregation as with his garden, cultivated by himſelf, for his own uſe, and that of his friends. L.

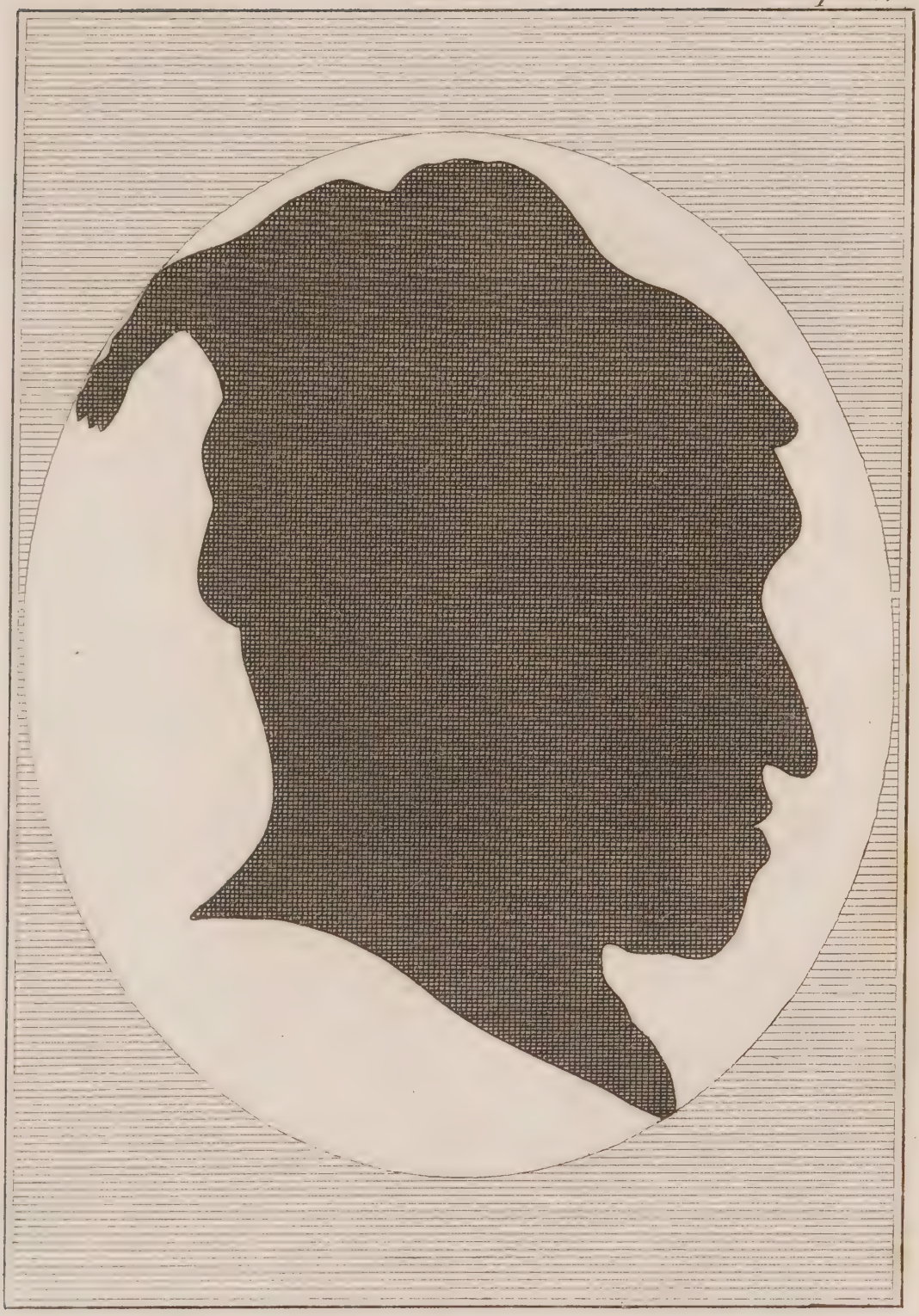
XVII.

XV. *Vol. II. p. 130.*

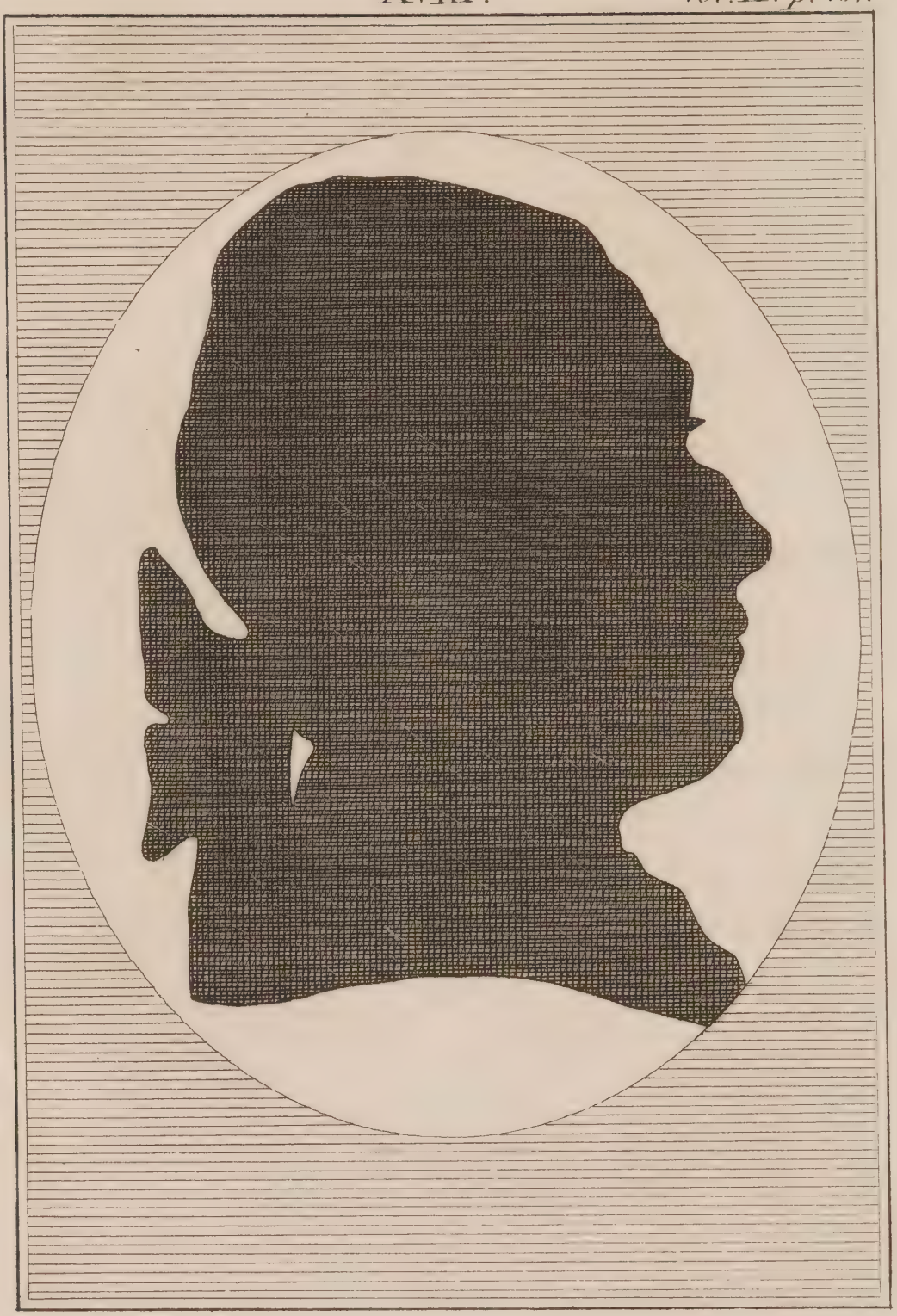
XVI. *Vol. II. p. 130.*



XVII. *Vol. II. p. 131.*



XVIII. *Vol. II. p. 131.*



XVII.

AN original countenance, that will, to hundreds, ſpeak ſenſibility, timidity, perſpicuity, wit, and imagination. Not to be numbered among the ſtrong, bold, unſhaken, and enterpriſing; but very conſiderate, cautious to timidity; a countenance which often ſays much with a cold, yet excellent, aſpect.

XVIII.

A MAN of buſineſs, with more than common abilities. Undoubtedly poſſeſſed of talents, punctual honeſty, love of order, and deliberation. An acute inſpector of men; a calm, dry, determined judge. I do not know the man, not even ſo much as by name; but, to the middle of the mouth, is an advancing trait, which ſpeaks ſuperiority in common affairs.

L.

XIX.

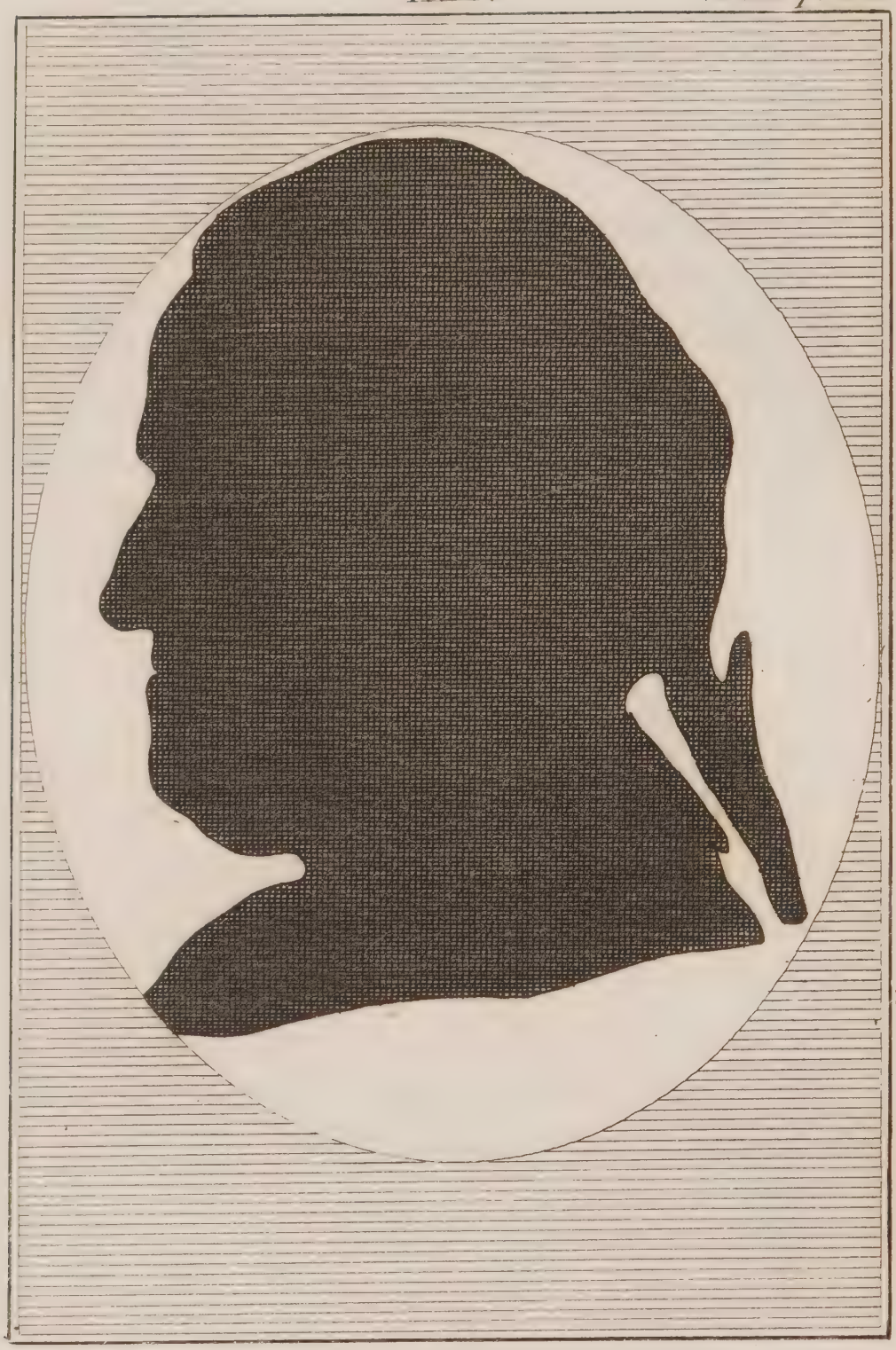
A GOOD head.—Cannot be miſtaken, not even in ſhade. Conceal the under part, and leave only the noſe and forehead viſible, and ſigns of attention, love of order, and certainty, are apparent. The forehead, altogether, is too perpendicular for a productive mind.——The acute, the cheerful, the ſubtle, uncultivated wit of the original is difficult to be diſcovered in this ſhade; yet the outline of the lips gives reaſon to ſuſpect theſe qualities.

XX.

THOSE who have never ſtudied the man, and men in general but little, ſtill cannot but reſpect this profile; although the forehead is not ſo entirely exact and pure as to diſcover the whole capacity of his underſtanding. The harmony of the whole, eſpecially the noſe, mouth, and chin, denote a mind of extraordinary obſervation, reſearch, and analyſis. L.

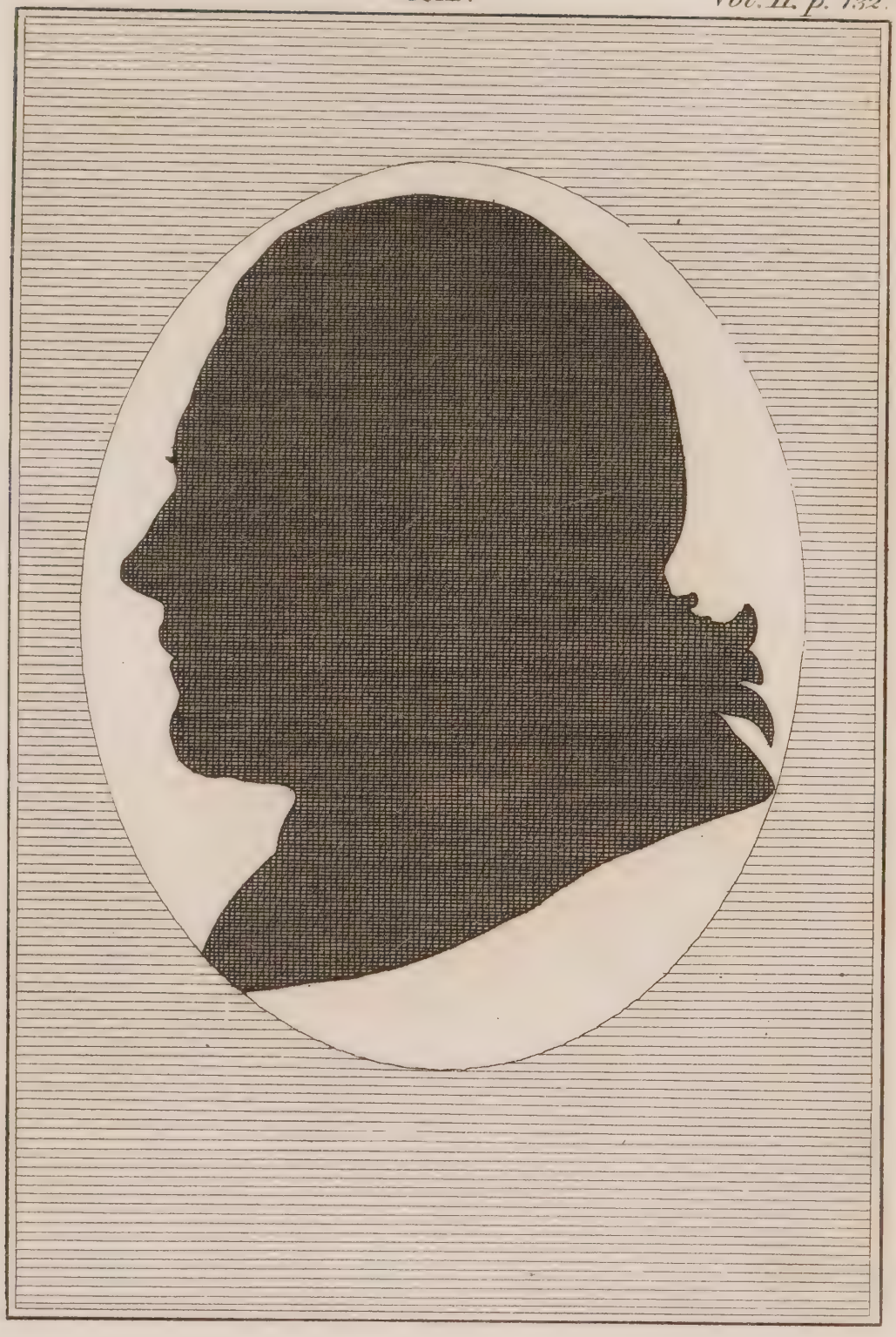
XXI.

XIX. *Vol. II. p. 132.*

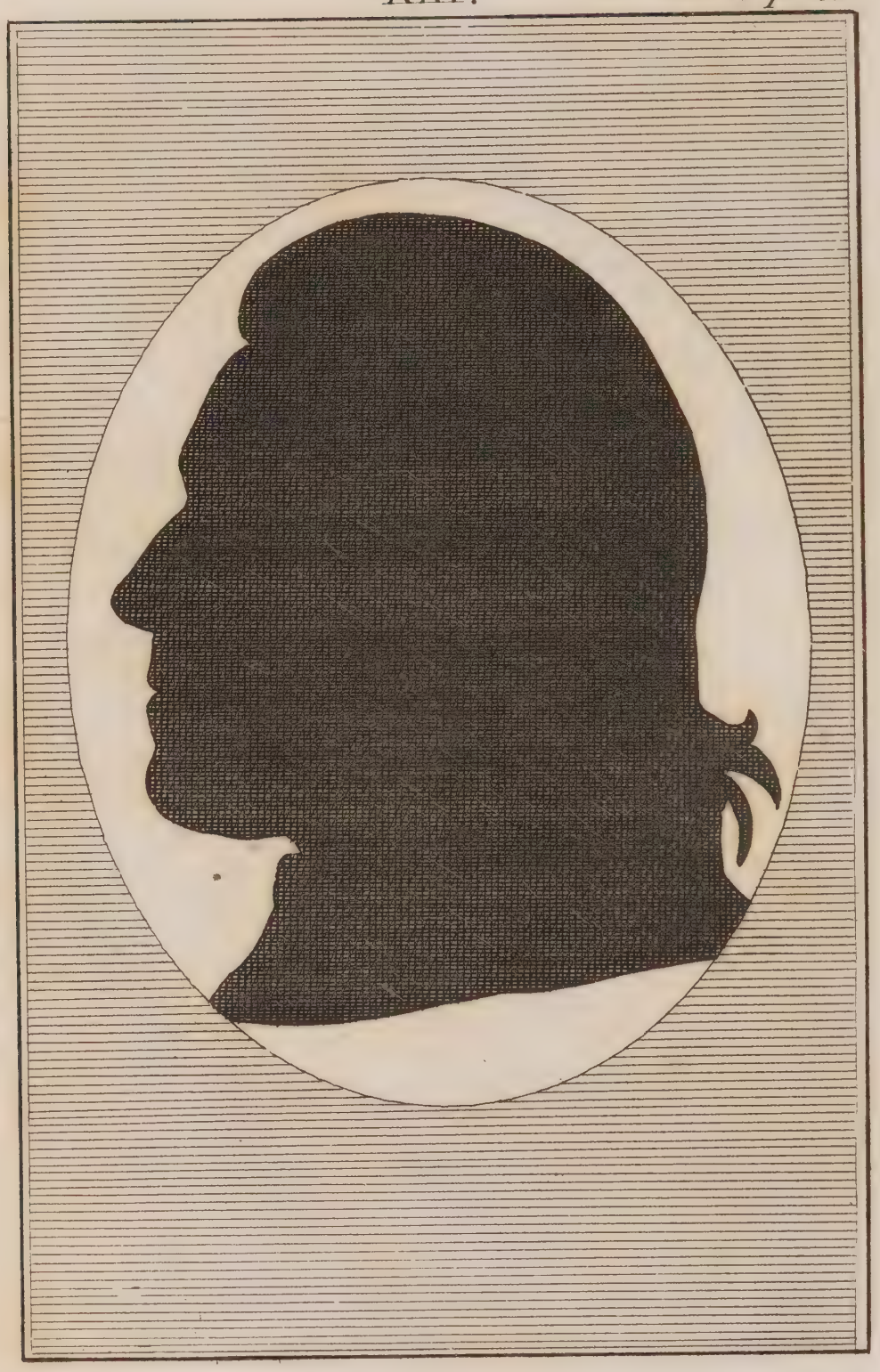


XX.

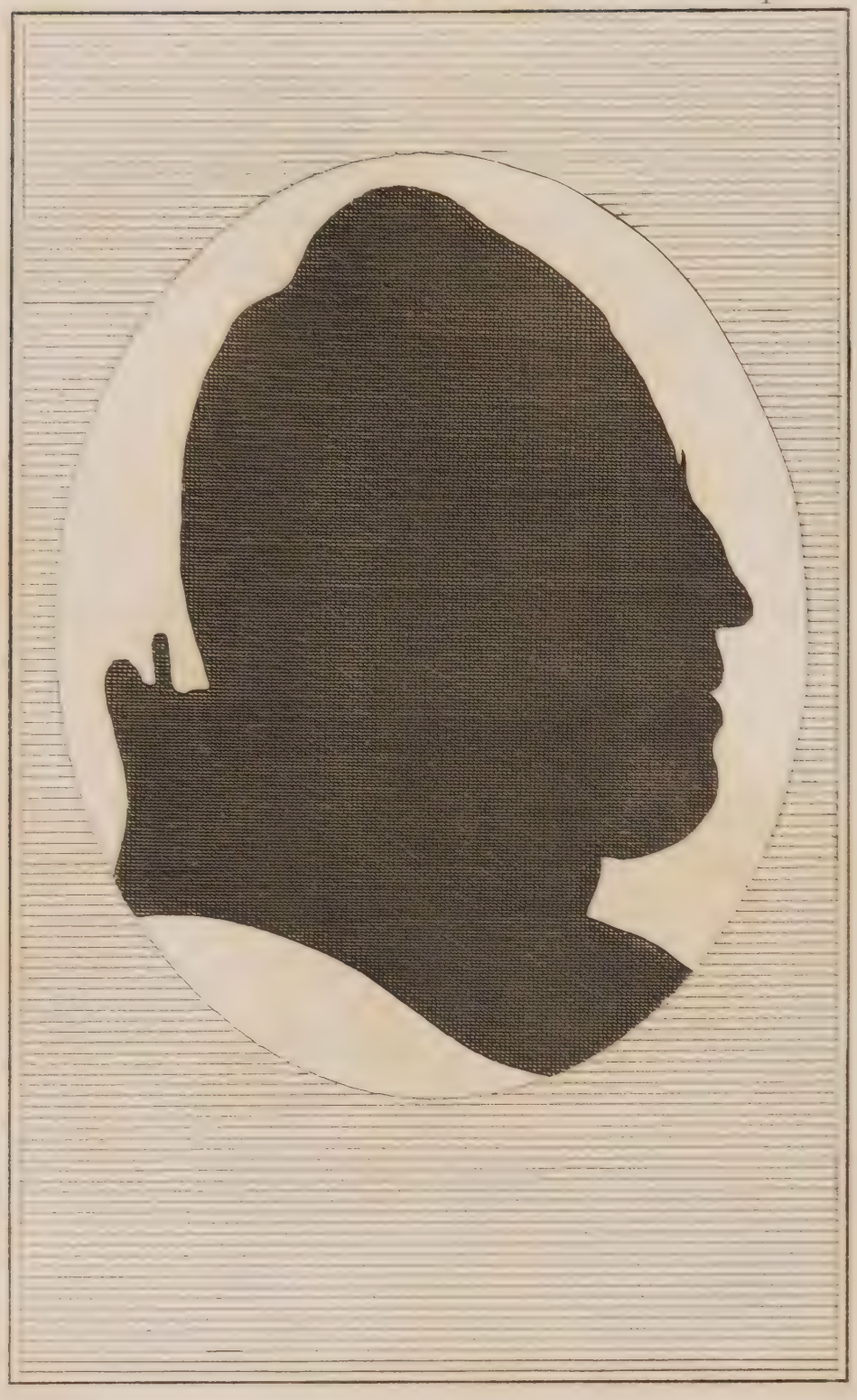
Vol. II. p. 132.



XXI. *Vol. II. p. 133.*



XXII. *Vol. II. p. 133.*



XXI.

A NOBLE forehead, a miracle of purity, the love of order, I might ſay, the love of light.—Such the noſe, ſuch is all. How capable of cultivation muſt ſuch a profile be! I am unacquainted with the man, yet am I certain as that I live that he is capable of the calmeſt examination, that he feels the neceſſity of, and delights in, clear conceptions, and that he muſt be an attentive obſerver. L.

XXII.

MUCH is to be learnt from this ſhade.—Takes little, gives much; this is particularly conſpicuous in the too round outline of the lips, which is moſt defective. The moſt delicate lines have either not been remarked, or cut away. The upper part of the forehead is, alſo, ſomething curtailed; otherwiſe this countenance is refined, diſcreet, capable of talents, taſte, wit, and morals.

XXIII.

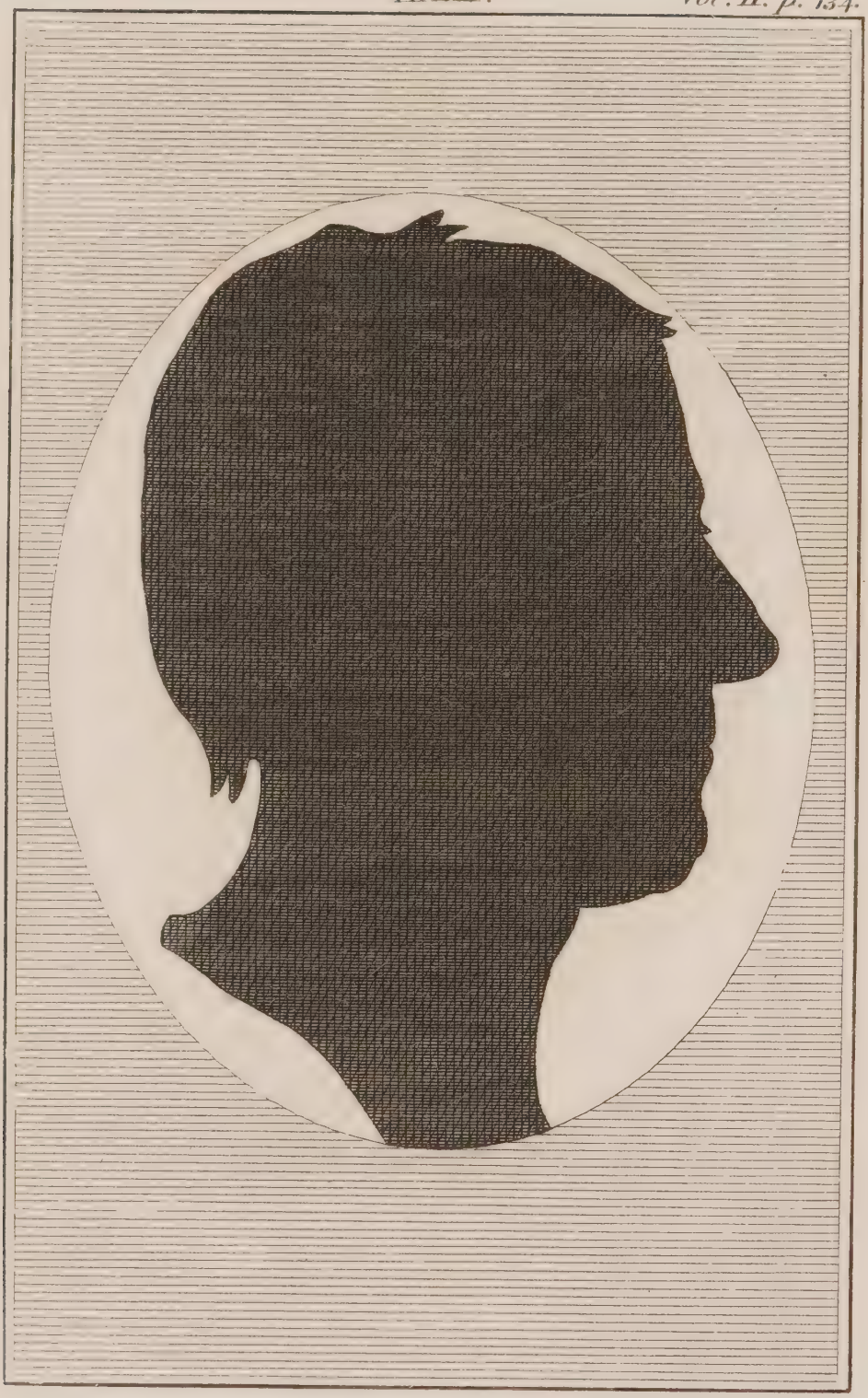
THUS ought a man to look, but not a woman, who reads, but is not eaſily read. By ſtrength reſtrained, exactneſs, mild fortitude, and diſintereſtedneſs, I would undertake to conquer, and even to lead, this otherwiſe iraſcible character, on whom a man may rely, after having granted his confidence, with circumſpection. I am unacquainted with the perſon, but dare affirm that, if fooliſh, there is, ſtill, a capability of wiſdom.

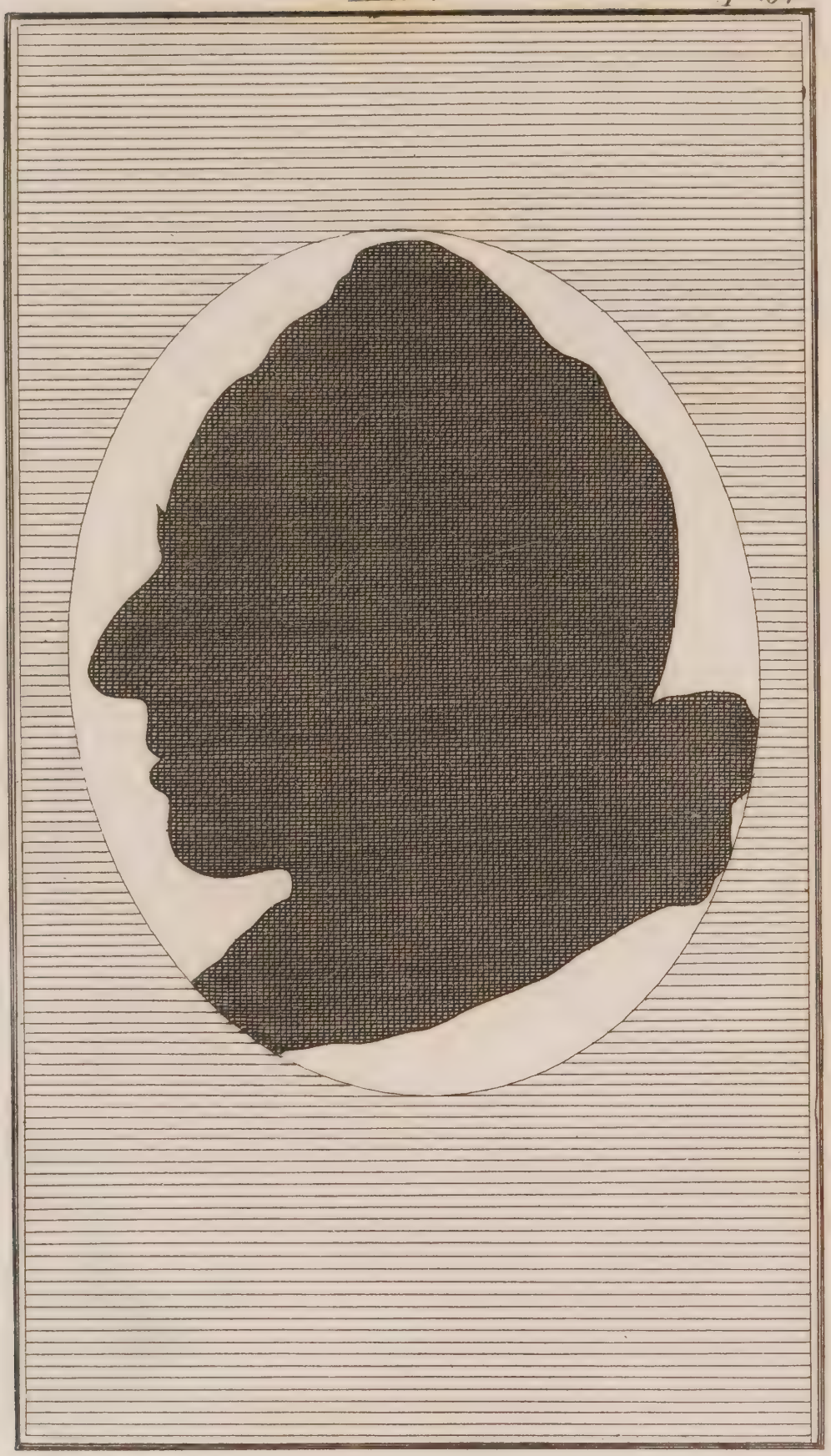
XXIV.

NOT angry impetuoſity, not violent outrage, ſcandalous cenſorioufneſs, or malignant intrigue, are diſcoverable in this ſhade; on the contrary, each feature, as well as the whole countenance, ſpeaks gentleneſs, beneficence, delicate feelings, excellent taſte, not very productive, but capable of information, and great urbanity.

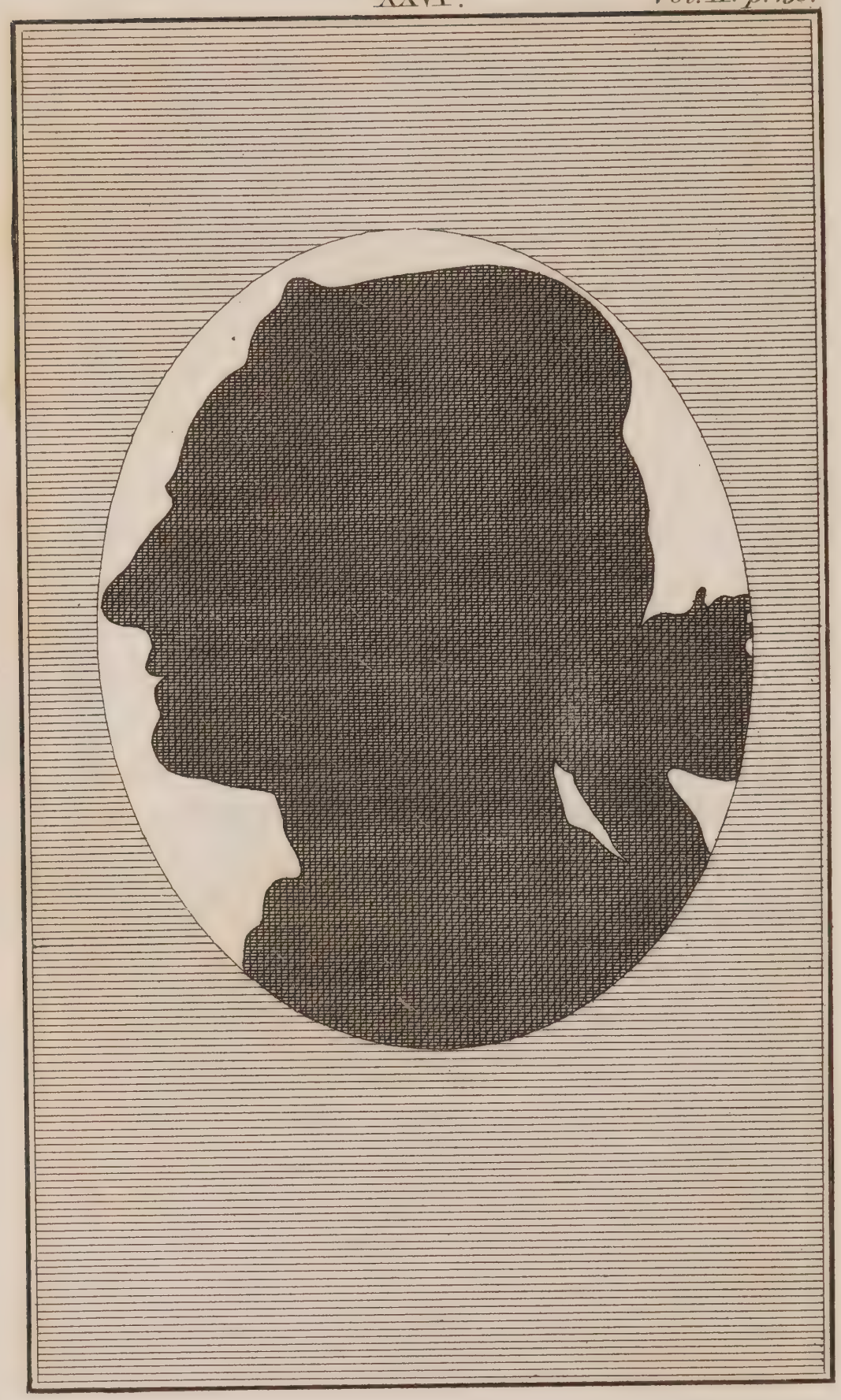
XXV.

XXIII. *Vol. II. p. 134.*





XXV. *Vol. II. p. 135.*



XXV.

HAPPY tranquillity; noble, calm, clear perceptions of the preſent; a juſt and profound eſtimate of the thing conſidered; artleſs eloquence, cheerfulneſs, eaſy frankneſs, diſcretion, verging to inoffenſive cunning, aſtoniſhing capabilities for buſineſs, endear this countenance to every friend. How ſummarily, how beautifully, do the aſpect and attitude denote friendly expreſſion!

XXVI.

A PROFILE rich in talents, uniting much taſte with the fineſt dexterity of art. The ill-cut upper lip excepted, it is impoſſible for a phyſiognomonical eye to miſtake this ſpeaking ſhade. None who have ſtudied men would wonder ſhould we write under this, A good muſician, miniature painter, or ſurveyor; or a companion equally pleaſant and intelligent. Forehead, noſe, chin, and general form, denote a mind capable of high cultivation, and a ſenſe of the beautiful.

XXVII. XXVIII.

FOUR profiles of men of known excellence, and evidently ſuch in their profiles; Mendelſſohn, Spalding, Rochow, Nikolai.—

Exact or not, who will ſuppoſe any one of theſe ſtupid?—Whoever heſitates concerning the 4th never can have obſerved the forehead.—This arch abſtractedly conſidered, eſpecially in the upper part, has more capacity than 2 and 3. In the upper outline, alſo, of the under part, underſtanding and exquiſite penetration cannot be overlooked.

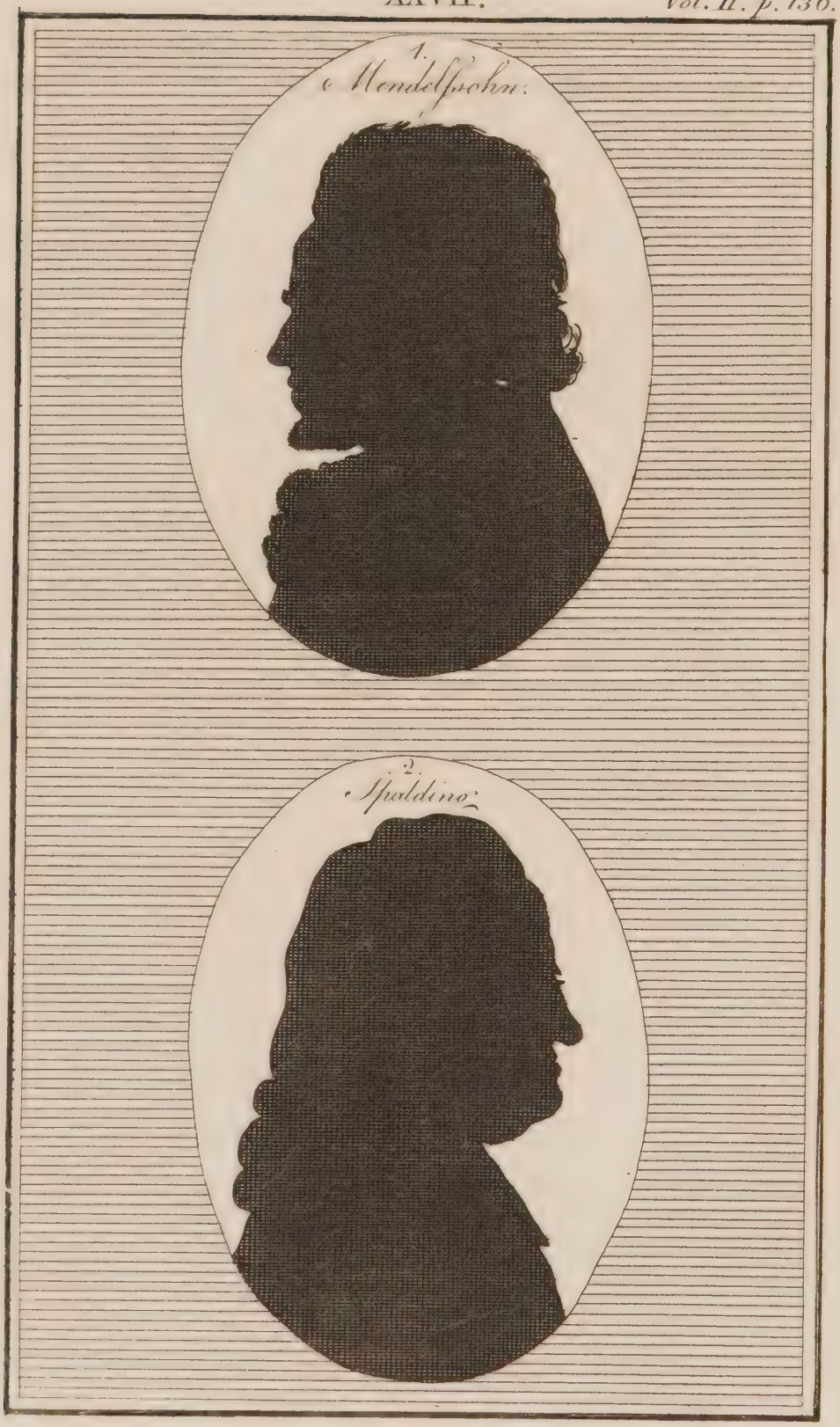
3 Has more good ſenſe; prompt, accurate perception of truth, delicacy; but, I ſuſpect, leſs acuteneſs.

2 Clear ideas, love of elegance, purity, accuracy of thought and action; does not eaſily admit the unnatural.—The forehead not ſufficiently characteriſtic, but fine taſte in the noſe.

In the forehead and noſe of 1, penetration and ſound underſtanding are evident.—The mouth is much more delicate than the mouth in 2.

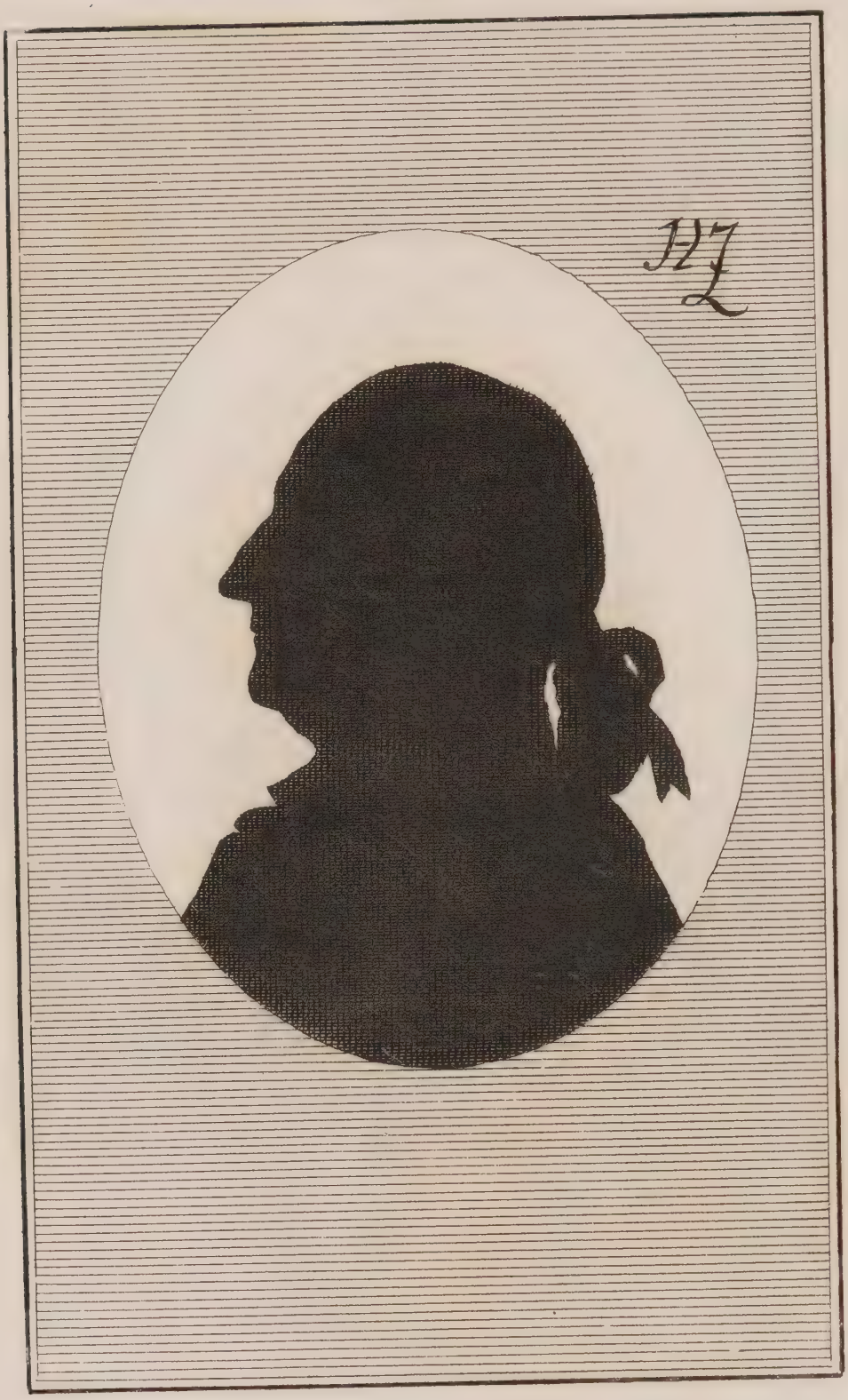
XXIX.

XXVII. *Vol. II. p. 136.*

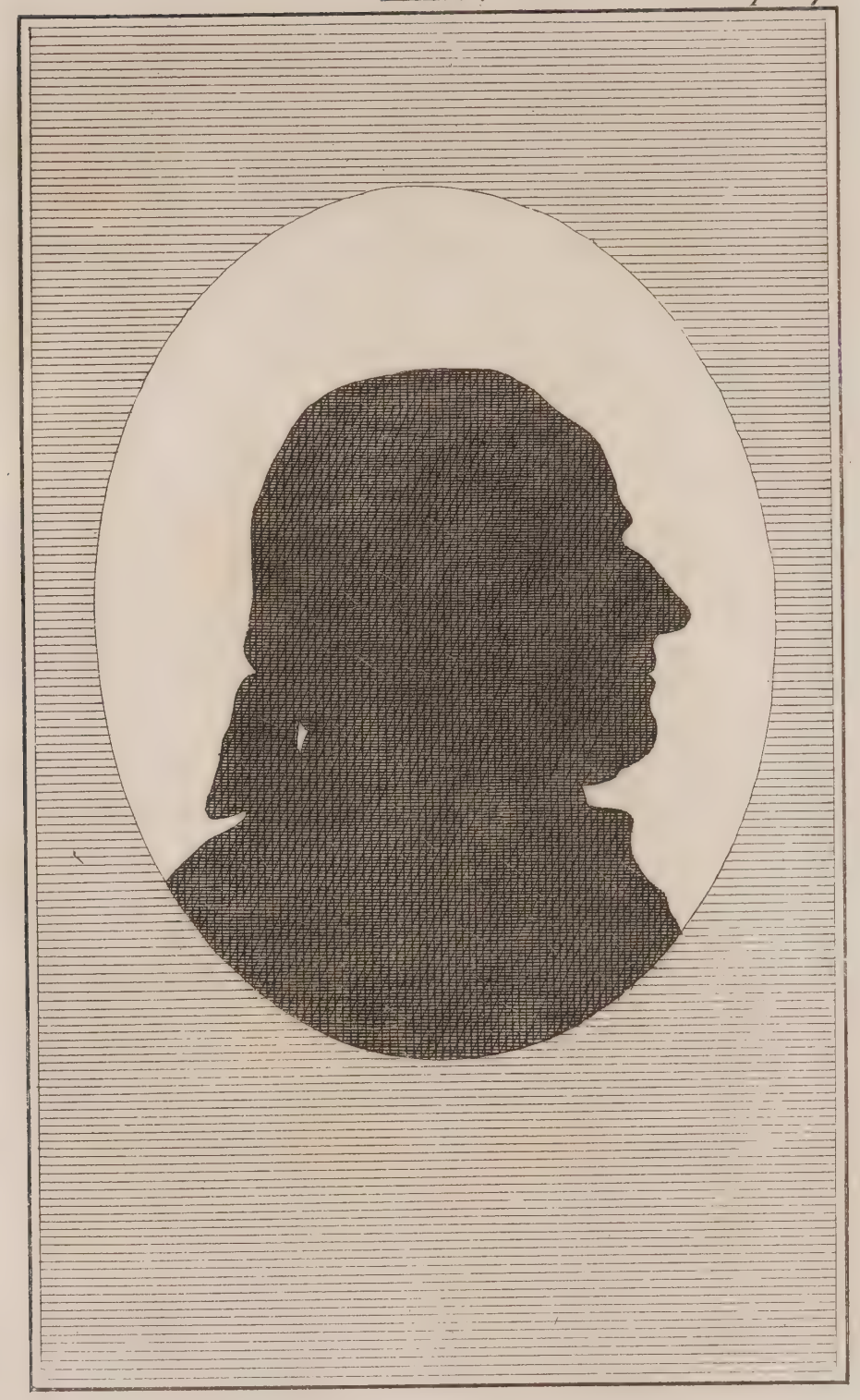


3.
Rochow.
4.
Nicolai.)

XXIX.



XXX. *Vol. II. p. 137.*



XXIX.

A WELL proportioned countenance; not very penetrating, not very productive, but ſound underſtanding, void of prejudice. The heart ever open to the reception of truth. With perſevering activity it combines great taſte; or, if you pleaſe, a ſtrong ſenſe of the beautiful.—Irritable, but will ever act with diſcretion, nobly.—In the lower part of the countenance, eſpecially the lips, goodneſs and manly ſtrength are alike conſpicuous. Eaſily induced to the violent.

XXX.

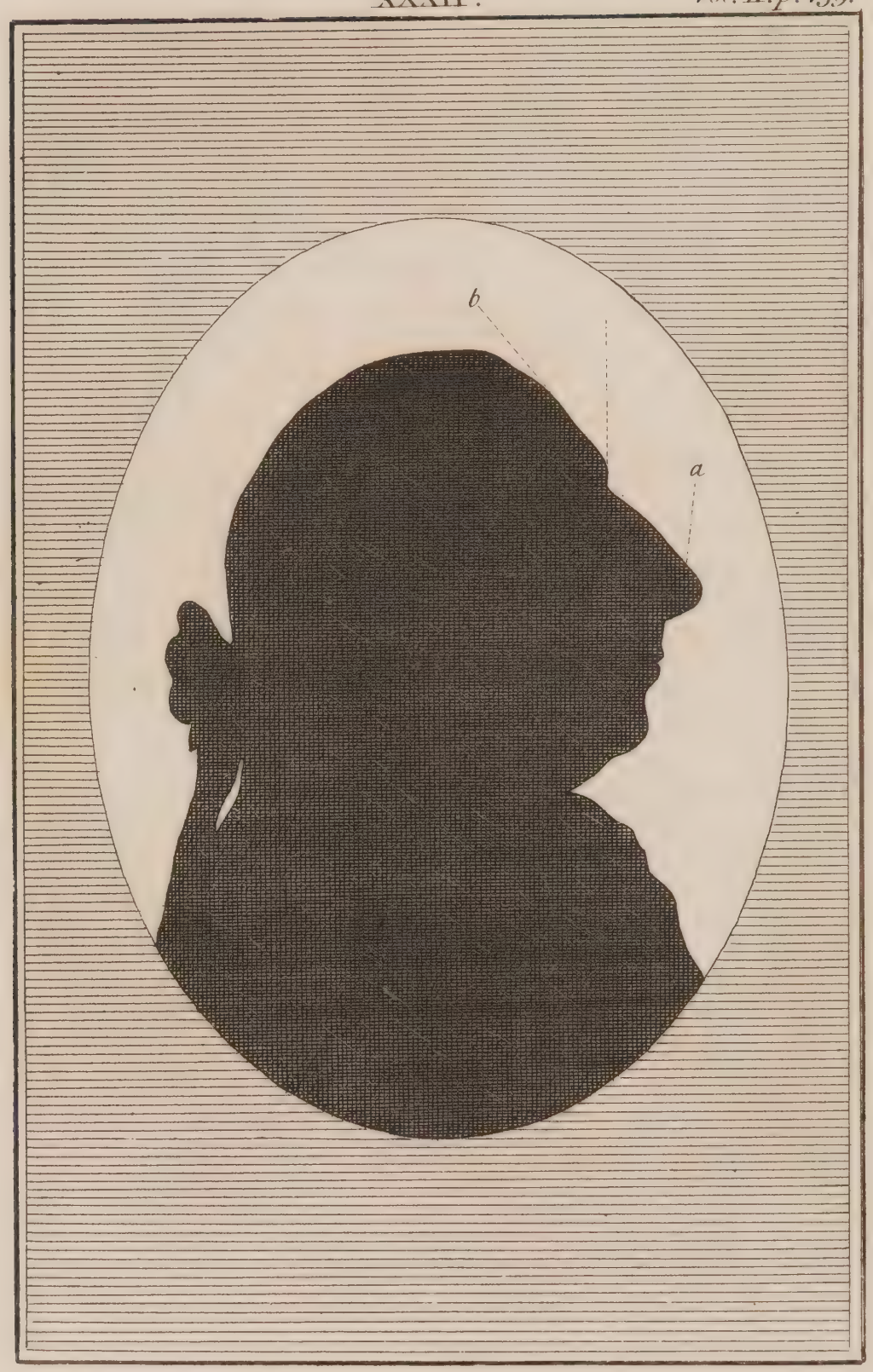
ONE of the moſt original heads I have ever beheld.—A ſingular genius, but incapable of reſearch and retention.—Fluctuating; quick to perceive and to forſake; great eloquence united with little preciſion; much wit, and equal ſenſuality, in the noſe: a ſpirit of daring enterpriſe, without determinate power, in the whole countenance.

XXXI.

XXXI.

A PRINCELY countenance—impreſſing pleaſure at the firſt aſpect.—Nothing vulgar.—If, without prompting, we cannot ſay ſuch a countenance was drawn by the hand of God, of what may this be ſaid?—Who does not here read worth, nobility, and courage, ſo difficult to unite, yet ſo neceſſary to a great man? The twofold power of concealing, what ſhould be concealed, and of revealing, what ſhould be revealed. Diſcretion void of minute, overcareful, ſuſpicion. Though we cannot ſee the eye, yet, judging by the outline of the forehead, and noſe, the look muſt be rapid, certain, penetrating; a dagger to the diſhonourable, and a pledge of confidence to the worthy man. The outline of the forehead is moſt extraordinary, and highly characteriſtic of great and bold enterpriſe. The drawing of the mouth is very hard, yet it bears the ſtamp of goodneſs, honeſty, and courage. Who alſo can doubt but that there is ſome mixture of voluptuouſneſs?

XXXII.


b
a

XXXII.

BE it premiſed that this ſhade is cut from memory, and not taken from nature; yet is it ſo full of truth and expreſſion that it muſt overthrow, or ſhake to the foundations, the houſe of cards, or the ſuppoſed rock-built palace of the moſt incredulous and obſtinate of anti-phyſiognomiſts. Place it among a thouſand ſhades, and it will there ever remain as ſingular as was the original among his cotemporaries. Continually do I bow before this form, as to an apparition from the heavenly regions; all is one ſpirit, one harmony, one whole. How forcible is the power of the noſe, or if you pleaſe in its minute curve!—A countenance formed to command not to obey. The rapid look thinks and acts. Who ſhall demand an account of its actions? Its will is as a rock, and conducts the man where millions would faulter.—It is conſcious of its power.—Let the angle formed by the lines *a* and *b* be taken, and laid on thouſands of countenances, yet will not a ſimilar one be found. But however we are indebted to this great

great man and monarch, ſtill are we obliged to acknowledge that mildneſs and moderation, here, are apparently acquired, not natural, virtues.

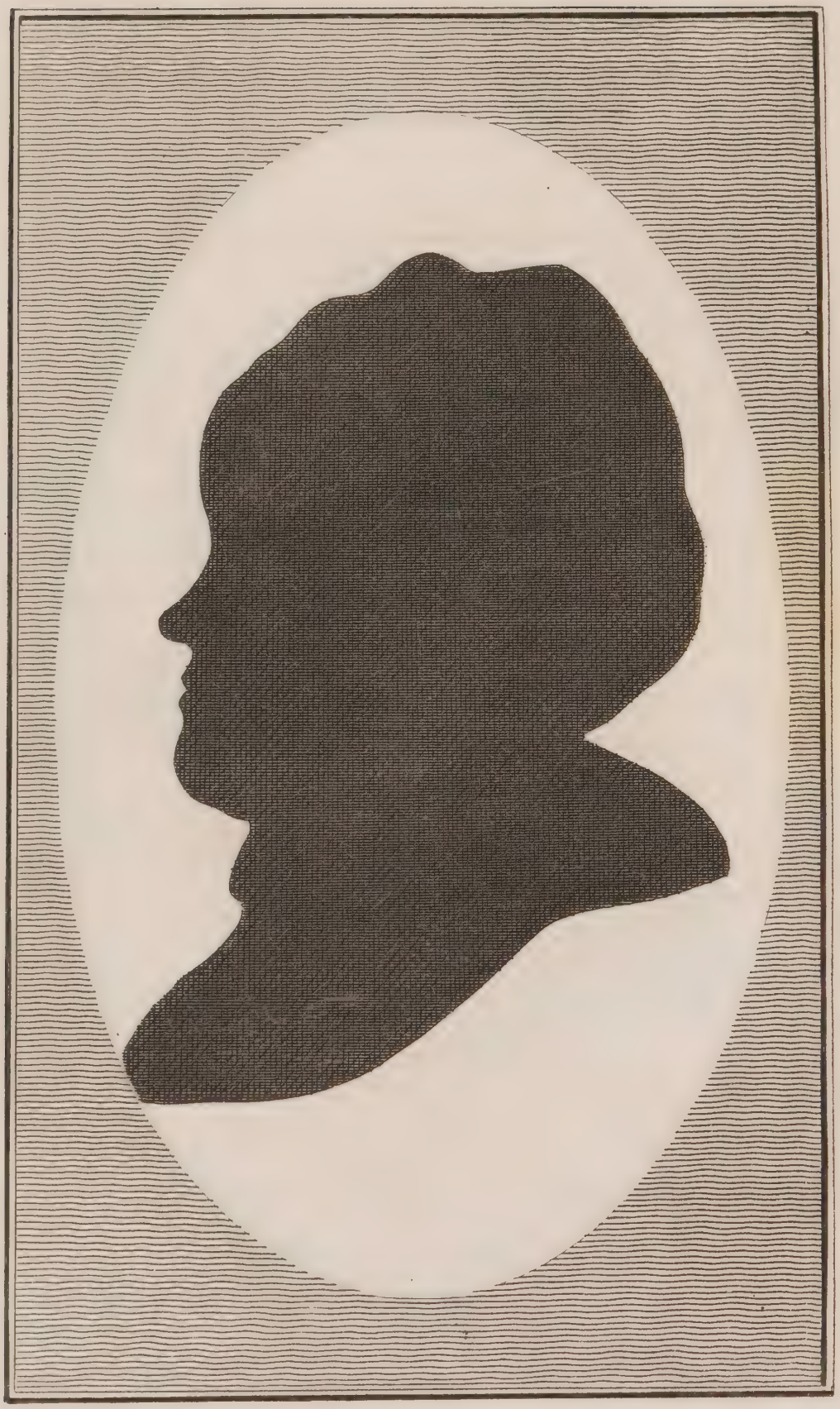
XXXIII.

WE ſhall now produce ſome female ſhades, without too much anticipating the future chapter on the ſex. Here is a truly effeminate profile. It is impoſſible that this countenance could be male. The ſimplicity, continuity, and projection of the forehead, which does not retreat, its proportion with the under part of the profile, alſo the hollowing of the outline of the noſe, all ſpeak female nature. The countenance is fruitful, cunning, active, orderly, tractable, attentive, and reſolute.

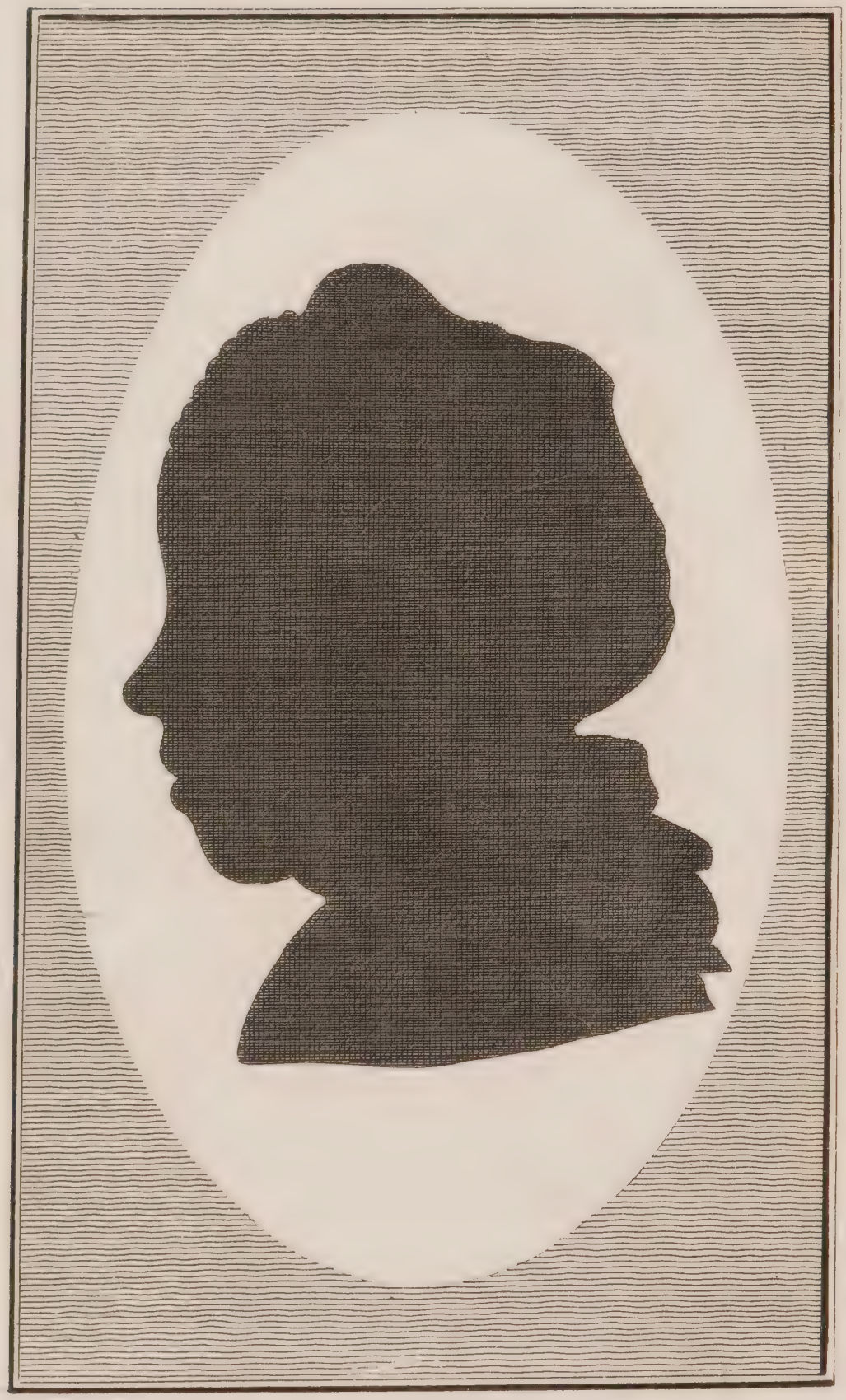
XXXIV.

Leſs phyſical and practical power than the former, but more ſenſibility and delicacy; more capable of enjoyment, more tenderneſs, conſideration,

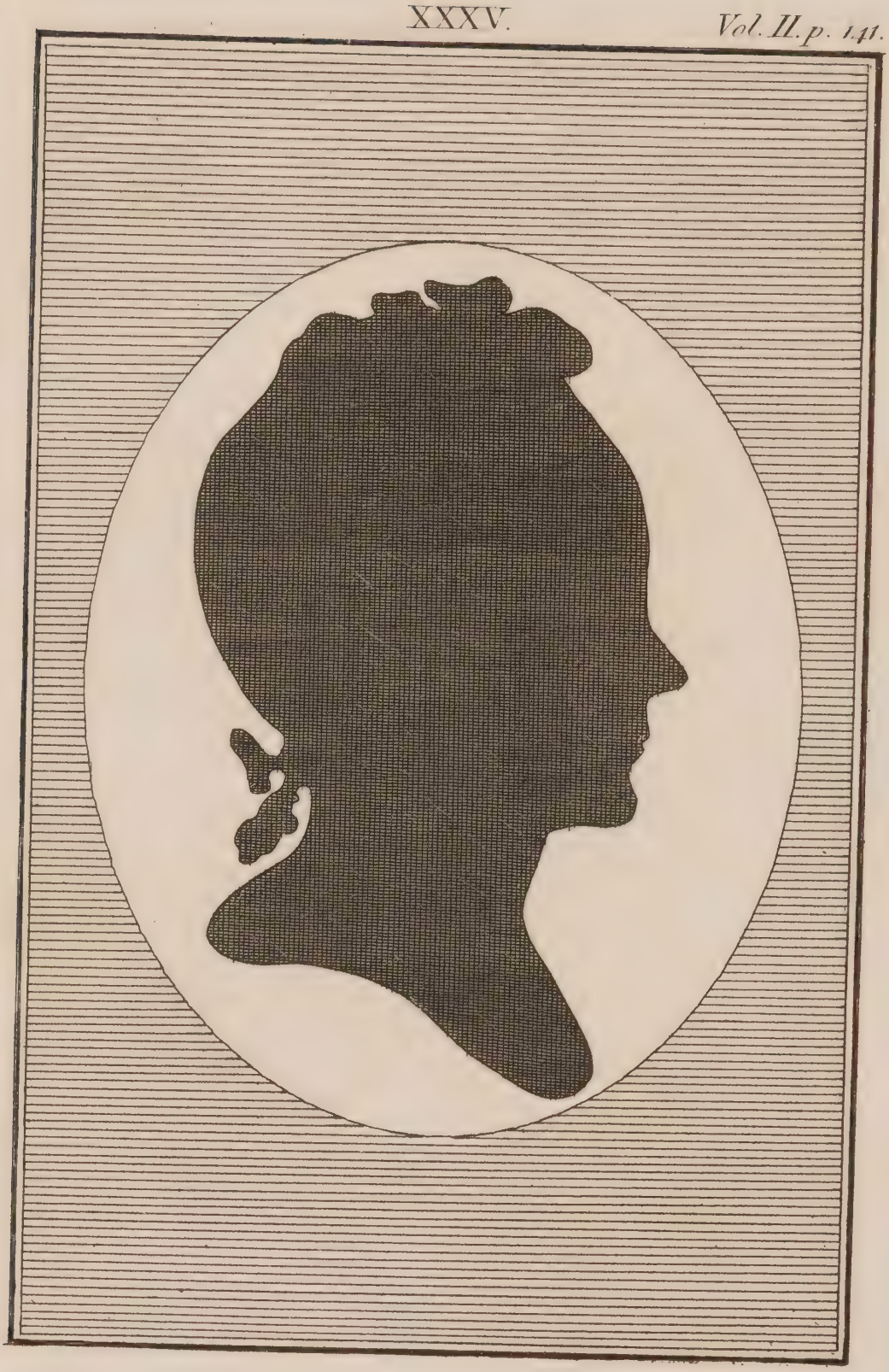
XXXIII.



XXXIV.



XXXV. *Vol. II. p. 141.*



ation, timidity, reſerve, ſoftneſs; yielding, infirm, noble, obſerving, reflecting, analyzing. The delicate and noble are ſeen in the whole, particularly in the noſe and mouth; the weak and the tender moſt in the chin; reflection in the forehead.

XXXV.

MORE acute, pliable, yielding, enterpriſing and active than the foregoing. Cover the forehead, and this is apparent. The outline of the forehead, to the point where the eyebrows may be ſuppoſed, is not common; but from this point to the inſertion of the noſe is a length and an outline which I am unable to comprehend: it appears to me falſe and unnatural; it ſcarcely can be ſo long, at leaſt, ſo nearly perpendicular.

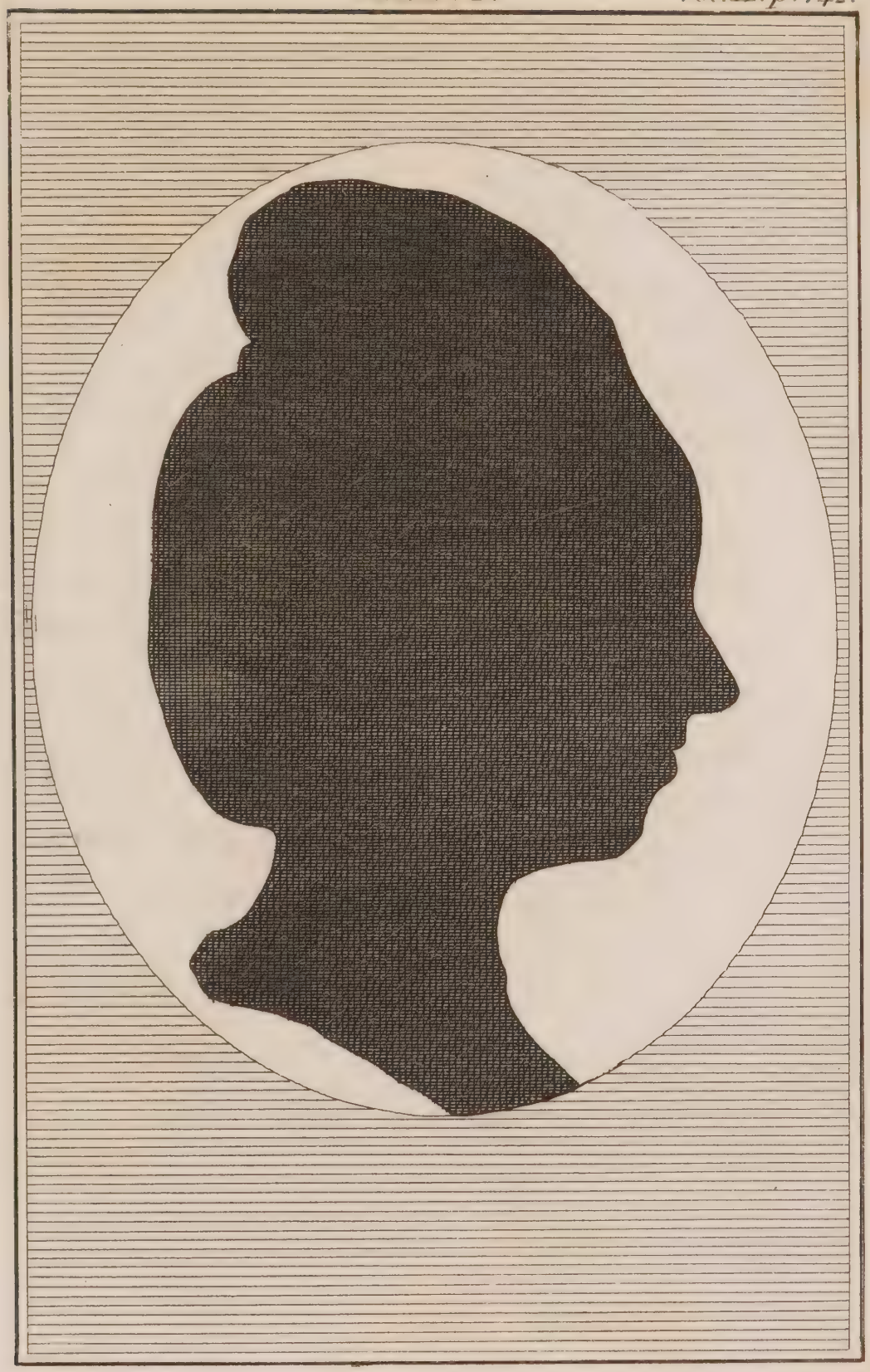
XXXVI.

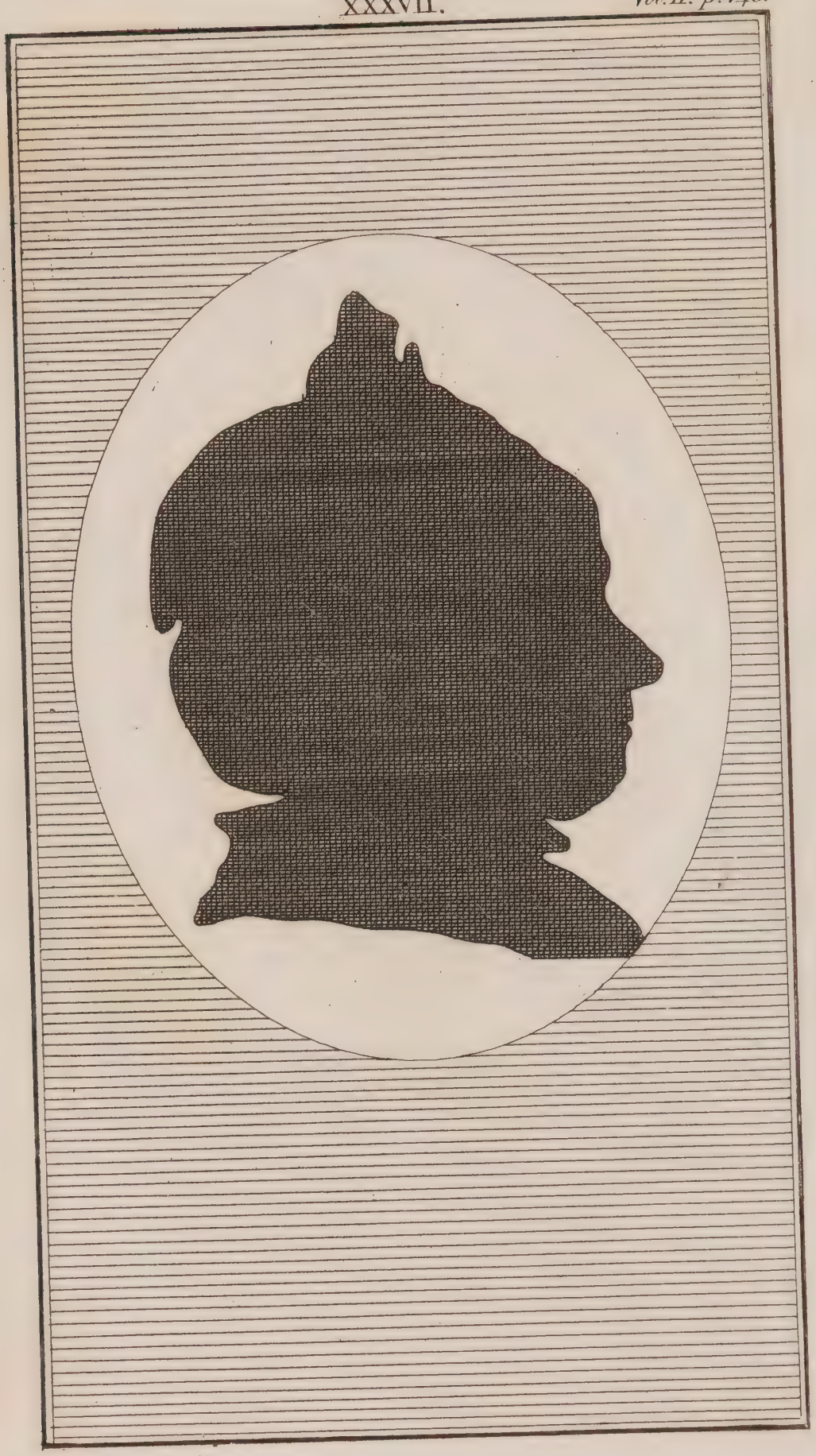
XXXVI.

AS theſe fragments are written to promote the knowledge and love of men, it is our duty briefly to point out the poſitive and excellent in countenances where they are not very conſpicuous. Cover this ſhade with the hand, ſo that only the countenance from the forehead to the chin can be ſeen; the expreſſion of the profile will then be improved. The negligence of the perſon who draws a ſhade, who, frequently, will not be at the trouble of placing the countenance properly, often does it great injuſtice. Of this the preſent ſhade is a proof. Timid this character will probably ever remain, as the retreating chin alone will ſhew; but this timidity is characteriſtic of youth, and ſex. But, on the reverſe, it muſt be obſerved that ever bountiful Nature has imparted ſomething of pleaſing courteſy to the mouth, and of maſculine power to the noſe, which ſtand as guarantees for the character. L.

XXXVII.

XXXVI. *Vol. II. p. 142.*





XXXVIII.

XXXVII.

MORE courage, enterpriſe, pliability, determination, rational activity. The under part of the profile is leaſt defined and characteriſtic; but how much is this negligence compenſated by the firm, intelligent, correſpondent of what is above! How capable are ſuch profiles of maternal duties! How careful, how orderly, how œconomical! How reſpectable by their meekneſs, their gentleneſs! O miraculous Nature! How doſt thou imprint truth upon all thy works, and beſtow the credentials of the power with which they are entruſted! L.

XXXVIII.

CERTAINLY defective, inaccurate.—Caricature, if any thing can be ſo; but caricature, in which geniality cannot be miſtaken. By geniality I would ſay original penetration; a quick perception of things inviſible in the viſible; facility of combining the rapidly diſcovered homogeneous; the gift of aſſociating ideas. An accurate drawing of ſuch a countenance would be

be ineſtimable to the phyſiognomiſt. Nothing more need be ſaid on this every where inaccurate profile.

XXXIX.

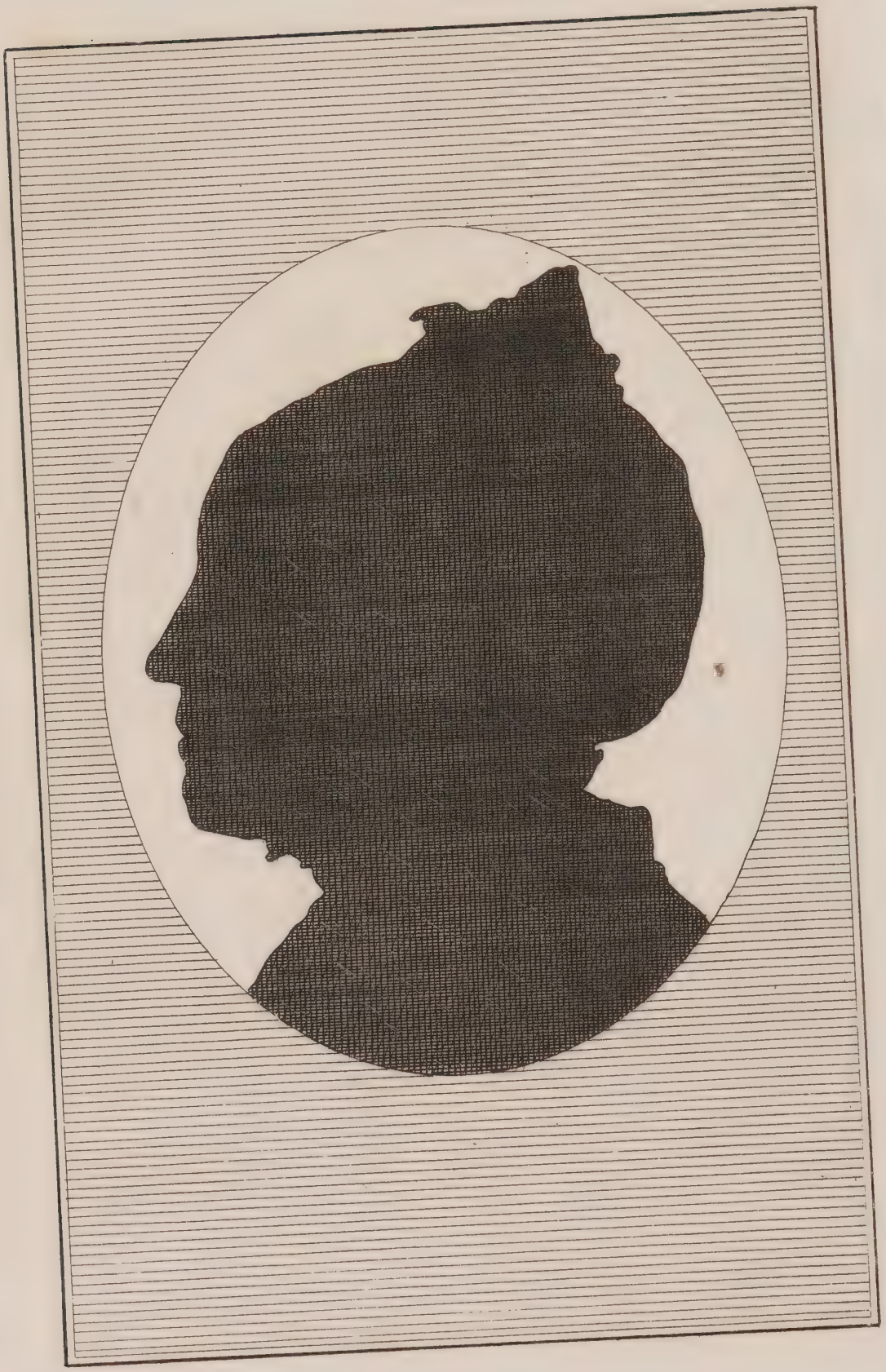
NO geniality here but the mildeſt, moſt maidenly, circumſpection; attention, civility, obedience, ſimplicity; no productive powers of mind; no heroiſm; but patience employed on ſelf. A deſire not to inform but to be informed. More paſſive than active; more good ſenſe than flight of fancy, or frolickſome wit.

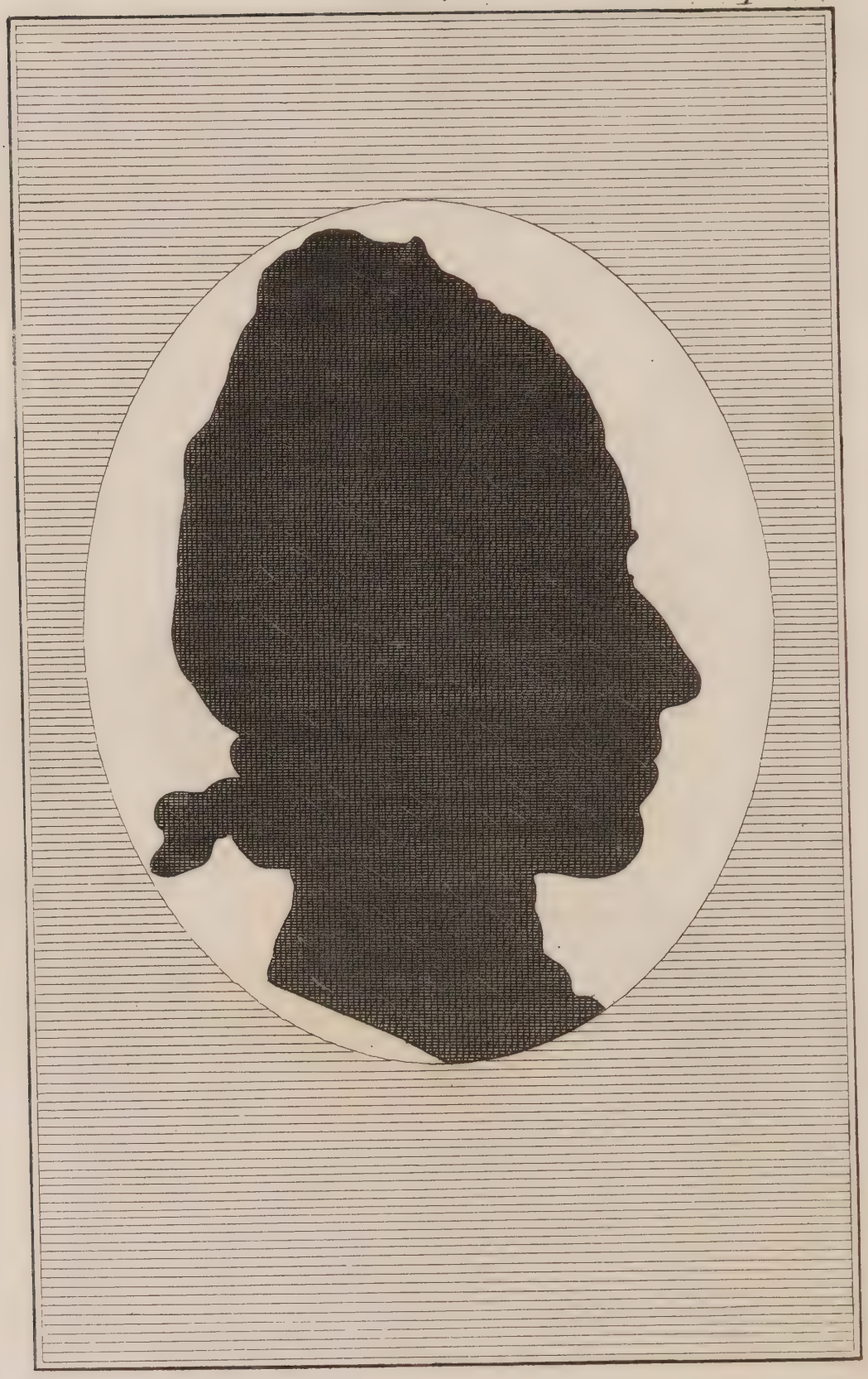
XL.

MORE mind, penetration, or acuteneſs, than XXXIX; leſs timid, and careful of ſelf; more excellent, lively, determinate, and analyzing. Forehead and noſe diſcover much perſpicuity, and ardour of underſtanding; mildneſs, benevolence, innocence, and tranquillity in the mouth; in the chin, much noble and tender effeminacy.

XXXIX.

XLI.





XLI.

EXCLUSIVE of the ill-defined forehead, there is ſtill enough remaining in the noſe, mouth, and the whole outline, to denote the fine penetrating taſte of the reflective and gently agitated mind; undiſturbed by paſſions; capable of delicate, religious, ſenſibility.

XLII.

HERE or nowhere are conſpicuous reſpectable tranquillity, fortitude, ſimplicity, ſuperiority; a freedom from paſſion, a contempt for the mean and a propenſity to the natural, the noble, and the great. This countenance, though ſilent, is more eloquent than hundreds that ſpeak. It looks and penetrates, has the power of forming juſt deciſions, and, in a ſingle word, to pronounce them irrevocably. L.

IX.

OF BEASTS.

A.

INTRODUCTION.

AS the author has little knowledge of beaſts, he muſt leave the labour of examining them, phyſiognomonically, to ſome Buffon, or Kamper, of this, or a future, age.

My readers will, therefore, be ſatisfied with a few general reflections, and ſome particular remarks, which may be further proſecuted by the enquirers into nature. I hope, however, that thoſe few will be ſufficient—

a) To confirm the general truth of phyſiognomy;

b) To elucidate certain laws, according to which eternal Wiſdom has formed living beings;

c) And, ſtill further to diſplay the excellence, the ſublimity, of human nature.

How much ſhall I have gained can I but, by the following fragment, obtain theſe three noble purpoſes!

B. GENE-

B.

GENERAL REFLECTIONS.

1. NATURE is every where ſimilar to herſelf. She never acts arbitrarily, never contrary to her laws. The ſame wiſdom and power produce all varieties, agreeable to one law, one will. Either all things are, or nothing is, ſubject to law and order.

2. Who can overlook the diſtinction between internal power and external form, in the three kingdoms of nature? Stones and metals have infinitely leſs internal powers of life, and infinitely leſs appearance of the motive powers of life, than plants or trees; while the latter have infinitely leſs than animals.—Each ſtone, each mineral, plant, tree, animal, hath, individually, a peculiar meaſure of life, and motive power; a capacity of receiving and communicating impreſſions; like as each has, individually, that peculiar external which diſtinguiſhes it from all others.

3. Therefore, for the mineraliſt, there is a mineral, for the botaniſt, a botanical, and for the naturaliſt, and the hunter, an animal phyſiognomy.

4. What a proportionate diſtinction is there

in power and appearance between the reed and the oak, the bulruſh and the cedar, the violet and the ſun-flower, the mouſe-ear and the full-blown roſe!—From the ſmalleſt inſect to the elephant, what proportionate difference of internal and external character!

5. Whether, with a rapid glance, we ſurvey the kingdoms of nature, or examine and compare her productions, individually, can we avoid being deeply convinced of her truth, ever ſimilar to itſelf, and the relative harmony between internal powers and external forms and tokens?

6. Whoever has not this general perception of the general, the ever preſent, truth and language of nature, will do well to throw this book aſide; it can convince him of nothing.

C. EX-

C.

EXTRACTS FROM ARISTOTLE.

CONCERNING BEASTS.

WHAT the great Ariſtotle has written on phyſiognomy appears to me extremely ſuperficial, uſeleſs, and often ſelf contradictory; eſpecially his general reaſoning. Still, however, we meet an occaſional thought which deſerves to be ſelected. The following are ſome of theſe, not tranſlated according to the letter, but the ſpirit.

"A monſter has never been ſeen which had "the form of another creature, and, at the "ſame time, totally different powers of think-"ing and acting."

"Thus, for example, the groom judges "from the mere appearance of the horſe; the "huntſman from the appearance of the hound."

"We find no man entirely like a beaſt, al-"though there are ſome features in man which "remind us of beaſts."

"If any one would endeavour to diſcover "the ſigns of bravery in man, he would act

" wiſely to collect all the ſigns of bravery in " animated nature, by which courageous ani- " mals are diſtinguiſhed from others. The phy- " ſiognomiſt ſhould then examine all ſuch ani- " mated beings which are the reverſe of the " former with reſpect to internal character, and, " from the compariſon of theſe oppoſites, the " expreſſions or ſigns of courage would be ma- " nifeſt."

" Weak hair betokens fear, and ſtrong cou- " rage. This obſervation is applicable not only " to men but to beaſts. The moſt fearful of " beaſts are the deer, the hare, and the ſheep, " and the hair of theſe is weaker than that of " other beaſts. The lion and wild boar, on the " contrary, are the moſt courageous, which pro- " perty is conſpicuous in their extremely ſtrong " hair. The ſame alſo may be remarked of " birds; for, in general, thoſe among them " which have coarſe feathers are courageous, " and thoſe that have ſoft and weak feathers " are fearful: quails and game cocks are ex- " amples."

" This may eaſily be applied to men. The " people of the north are generally courageous,

" and

" and have ſtrong hair; while thoſe of the " weſt are more fearful, and have more flexible " hair."

" Beaſts remarkable for their courage ſimply " give their voices vent, without any great con- " ſtraint; while fearful beaſts utter vehement " ſounds. Compare the lion, ox, the barking " dog, and cock, which are courageous, to the " deer and the hare."

" The lion appears to have a more maſculine " character than any other beaſt. He has a " large mouth, a four cornered, not too bony, " viſage. The upper jaw does not project, but " exactly fits the under; the noſe is rather hard " than ſoft; the eyes are neither ſunken nor " prominent; the forehead is ſquare, and ſome- " what flattened in the middle."

" Thoſe who have thick and firm lips, with " the upper lip hung over the under, are ſimple " perſons, according to the analogy of the aſs " and monkey."—This is moſt indeterminately ſpoken. He would have been much more accurate and true, had he ſaid, thoſe whoſe under lips are weak, extended, and projecting, beyond the upper, are ſimple people.

"Thoſe who have the tip of the noſe hard "and firm, love to employ themſelves on ſub-"jects that give them little trouble, ſimilar to "the cow and the ox."—Inſupportable! The few men who have the tip of the noſe firm are the moſt unwearied in their reſearches. I ſhall tranſcribe no further. The phyſiognomonical remarks, and the ſimilarities to beaſts, which he has produced, are generally unfounded in experience.

D. RESEM-

D.

RESEMBLANCES BETWEEN THE COUNTENANCES OF MEN AND BEASTS.

AFTER Ariſtotle, Porta moſt has obſerved the reſemblances between the countenances of men and beaſts, and has extended this enquiry the fartheſt. He, as far as I know, was the firſt to render this ſimilarity apparent, by placing the countenances of men and beaſts beſide each other. Nothing can be more true than this fact; and, while we continue to follow nature, and do not endeavour to make ſuch ſimilarities greater than they are, it is a ſubject that cannot be too accurately examined. But, in this reſpect, the fanciful Porta appears to me to have been often miſled, and to have found reſemblances which the eye of truth never could diſcover. I could find no reſemblance between the hound and Plato, at leaſt from which cool reaſon could draw any concluſions. It is ſingular enough that he has alſo compared the heads of men and birds. He might more effectually have examined the exceſſive diſſimilarity than the very ſmall, and almoſt imperceptible, reſemblance which can exiſt. He ſpeaks little concerning the horſe, elephant, and monkey, though it is certain that theſe animals have moſt reſemblance to man.

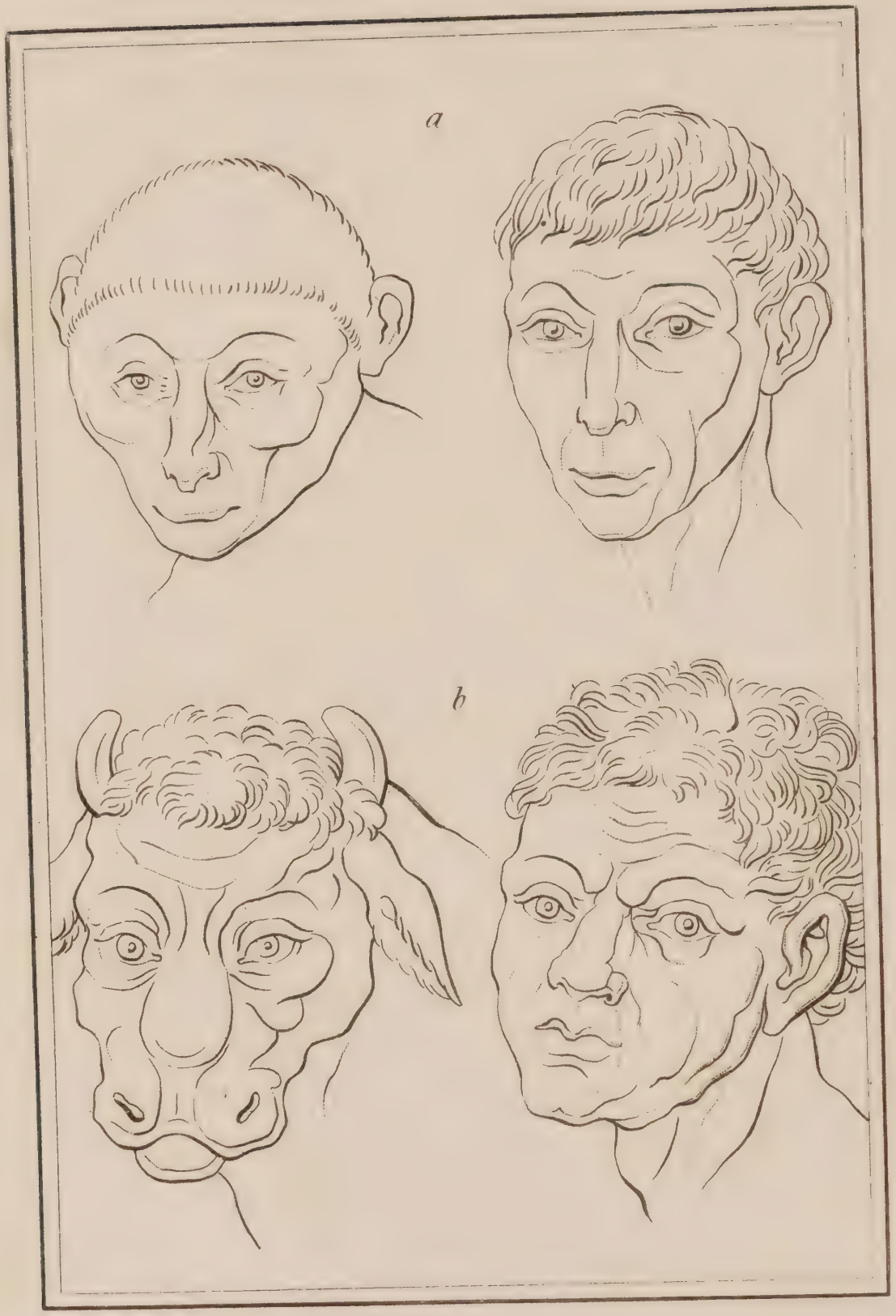
ADDI-

ADDITIONS.

I.

a REPORT makes the monkey moſt reſemble man; and, certainly, there is a kind of men who greatly reſemble this animal, particularly about the eyes.—The two countenances here given are ſome of the moſt accurate compared by Porta; and, if a man were really found ſo like a monkey, we might then, without all fear, aſcribe to the man much of the character of the monkey; a great want of faculties, feeling, and mind. But let us be careful not to believe too great an approach of character, from the ſimilarity here produced, which certainly is not founded in nature. The nature of man will ever poſſeſs unattainable advantages over that of brutes. If we compare, for example, the outline of the ſcull to the ears, how eſſentially different are the modes of arching! How diſſimilar are the cheeks, and the chin!

b It


a
b

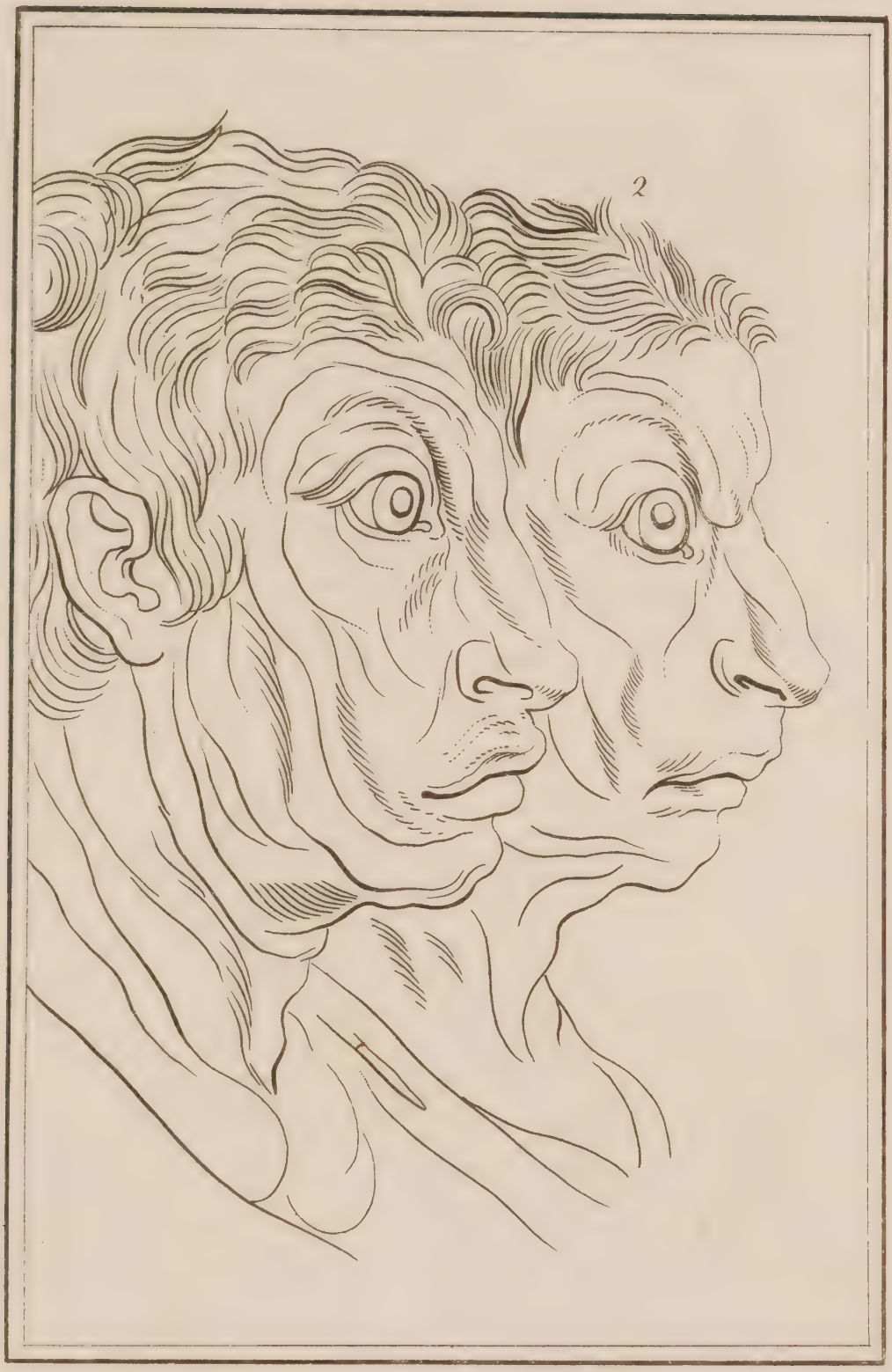
b It cannot be doubted but that the human head, here annexed, has ſomething of the ox; though it appears to me rather to partake of the ox and lion, than the ox ſingly. The wrinkling of the forehead has ſomething of the ox, but the noſe has more of the lion; and the middle line of the mouth is eſſentially different, not only from the ox, but from all kinds of beaſts. The noſtrils of the human countenance are alſo completely human, and have nothing characteriſtic of, or peculiar to, beaſt. I ſhall ſay nothing farther concerning the chin, which is the peculiar excellence and honour of humanity. We muſt ever rejoice at the remembrance of our ſpecies, when we contemplate the unattainable advantages which the Author of our nature has imparted to humanity.

II.

AMONG a thouſand million of men, where might two be found ſo reſembling the brute animal? And, even if they could, how immenſely ſuperior would they ſtill be to the ox, deprived as the latter is of forehead, noſe, chin, and back of the head! The mouth in the firſt profile is too human for the exaggerated ox eye. In other reſpects, the countenance has brutal rudeneſs, ſtupid ſtrength, immoveable obſtinacy, with an incapacity for improvement, love, or ſenſibility.

II.

Vol. II. p. 156.



E.

ON THE SCULLS OF BEASTS.

A GENERIC difference between man and beaſt is particularly conſpicuous in the ſtructure of the bones.

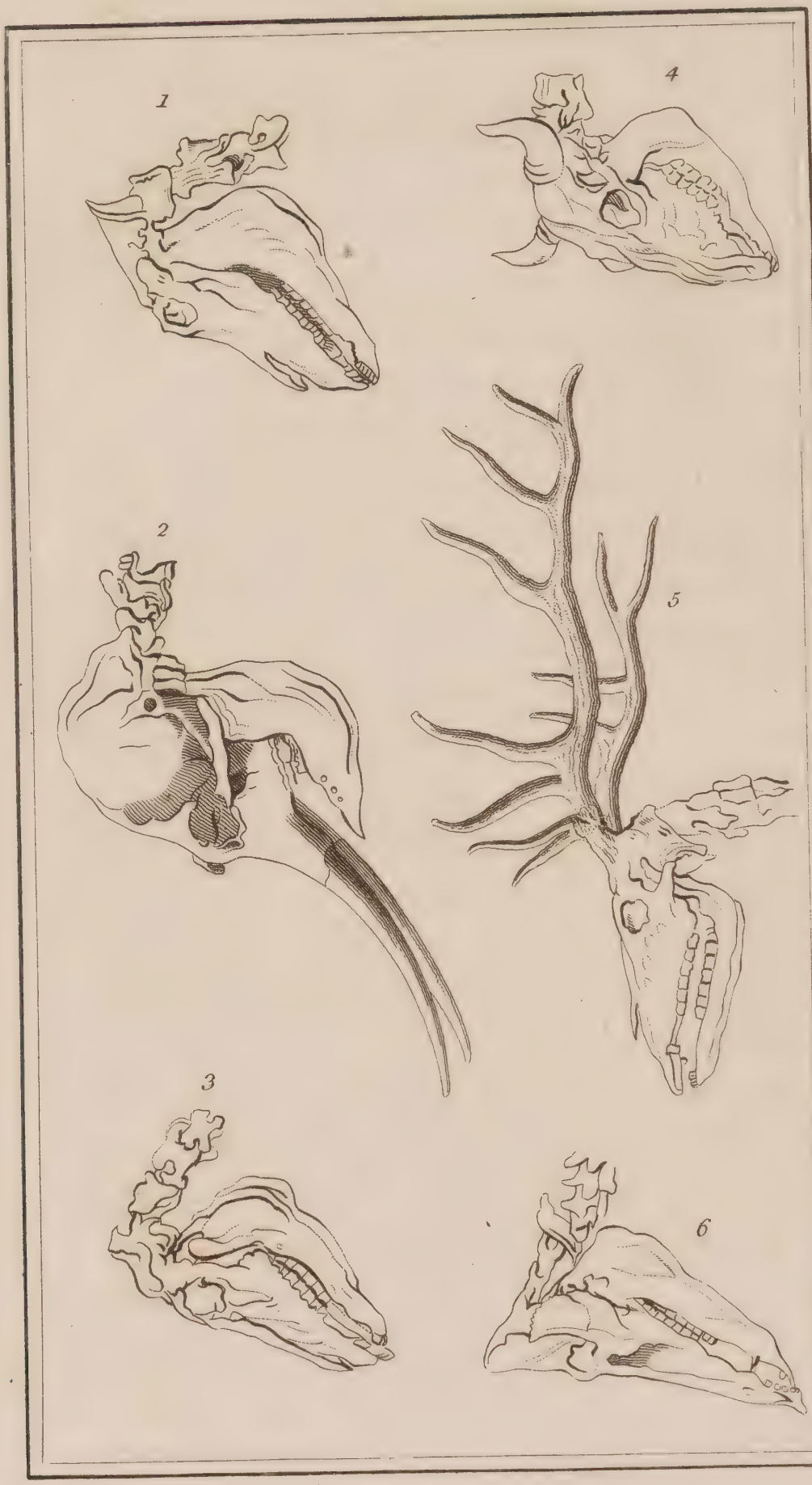
The head of man is placed erect on the ſpinal bone; his whole form is as the foundation pillar for that arch in which heaven ſhould be reflected, ſupporting that ſcull by which, like the firmament, it is encircled. This cavity for the brain conſtitutes the greateſt part of the head. All our ſenſations, as I may ſay, aſcend and deſcend above the jaw-bones, and collect themſelves upon the lips. How does the eye, that moſt eloquent of organs, ſtand in need, if not of words, at leaſt, of the friendly co-operation, or angry conſtraint of the cheeks, and all the intervening ſhades, to expreſs, or rather to ſtammer, the ſtrong internal ſenſations of man!

How directly the reverſe of this is the formation of beaſts! The head is only attached to the ſpine. The brain, the extremity of the ſpinal marrow, has no greater extent than is neceſſary for animal life, and the conducting of a creature wholly

wholly ſenſual, and formed but for temporary exiſtence. For although we cannot deny that beaſts have the faculty of memory, and act from reflection, yet the former as I may ſay is the effect of primary ſenſation, and the latter originates in the conſtraint of the moment, and the preponderance of this or that object.

In the difference of the ſcull, which defines the character of animals, we may perceive, in the moſt convincing manner, how the bones determine the form, and denote the properties of the creature. The moveable parts are formed after, or, to ſpeak properly, with them; and can act only ſo far as the ſolid parts permit.

I.



ADDITIONS.

I.

THE tameneſs of granivorous animals and beaſts of burden is ſhewn by the long, the pairing, and the inbent lines—For example, 1) the horſe,—3) the aſs,—5) the deer,—6) the hog.

The whole form of theſe heads ſpeaks calm, harmleſs, enjoyment. The inbent lines, from the eye-bones to the noſtrils, in 1 and 3, indicate patient ſuffering.

6 The ſlightly inbent, and as ſuddenly ſtraight, lines, denote obſtinacy. We may remark in all a heavy, immoderately extended, under jaw; and perceive how ſtrong a deſire of maſtication is there ſeated.

4 The ſcull of the ox expreſſes patience, reſiſtance, difficulty of being moved, a great deſire of feeding.

Superior to all, is diſtinguiſhed, 2, the elephant, by an increaſe of ſcull, alike in the back part, and the forehead. How true, how natural, an expreſſion of wiſdom, power and delicacy!

II. THE

II.

THE form of ravenous animals is alike ſignificant.

3) The dog, indeed, has ſomething common, not very ſtriking, but the retreating of the ſcull from the eye-bones ſpeaks, as I may ſay, determinate powers of ſenſe. The throat is rather that of tranquil, than cruel or ravenous appetite; though it participates of both. I imagine I diſcover, particularly in the eye-bone, and its relative proportion to the noſe, a degree of fidelity and ſincerity.

4 Though the difference between the wolf and dog is ſmall, ſtill it is remarkable. The concavity at the top of the ſcull, the convexity above the eye-bones, the ſtraight lines from thence to the noſe, denote more haſty motion. The under jaw has likewiſe the ſtamp of malignity.

2 Add to this, in the bear, more breadth, firmneſs, and reſiſtance.

1 I could wiſh the lion were better drawn; but,

II.

but, in Buffon, from whom the engraving is copied, this fine ſcull is very indeterminate. Yet how remarkable is the lengthened, obtuſe, back of the head!—This is not an ignoble arching. How rapid, how energetic is the deſcent of the bone of the noſe! How compact, ſtrong, calm, and powerful is the fore part of the head! Had we ſpecimens, a compariſon between the head of the lion and that of the tiger would be well worth our labour. How ſmall, yet how eſſential are the varieties!

5 A word only concerning the cat.—Watchful, rapacious.

7 The porcupine ſomewhat reſembles the beaver, in the upper part of the outline, but is very different in the teeth.

6 The hyena is very diſtinct from all animals, particularly in the back of the head. The protuberance behind denotes exceſs of inflexible obſtinacy, implacability.

Whoever contemplates the middle line of the mouth, of the living hyena, will there diſcover the character, the very index, of the moſt inexorable malignity.

F.

1 As the characters of animals are diſtinct, ſo are their forms, bones, and outlines.

From the ſmalleſt winged inſect to the eagle that ſoars and gazes at the ſun, from the weakeſt worm, impotently crawling beneath our feet, to the elephant, or the majeſtic lion, the gradations of phyſiognomonical expreſſion cannot be miſtaken. It would be more than ridiculous to expect from the worm, the butterfly, and the lamb, the power of the rattle-ſnake, the eagle, and the lion. Were the lion and lamb, for the firſt time, placed before us, had we never known ſuch animals, never heard their names, ſtill we could not reſiſt the impreſſion of the courage and ſtrength of the one, or of the weakneſs and ſufferance of the other.

2 Which are, in general, the weakeſt animals, and the moſt remote from humanity; the moſt incapable of human ideas, and ſenſations?—Beyond all doubt thoſe which in their form leaſt reſemble man. To prove this, let us, in imagination, conſider the various degrees of animal life, from the ſmalleſt animalcula to the ape, lion,

lion, and elephant: and, the more to ſimplify, and give facility to, ſuch compariſon, let us only compare head to head; as for example the lobſter to the elephant, the elephant to the man.

3 And here juſt ſuffer me to obſerve how worthy would ſuch a work be of the united abilities of a Buffon, a Kamper, and a Euler, could they be found united, that the forms of heads might be enumerated and deſcribed, philoſophically and mathematically; that it might be demonſtrated that univerſal brutality, in all its various kinds, is circumſcribed by a determinate line; and that, among the innumerable lines of brutality, there is not one which is not internally, and eſſentially, different from the line of humanity, which is peculiar, and unique.

G.

THOUGHTS OF A FRIEND ON BRUTAL AND HUMAN PHYSIOGNOMY.

"EACH brute animal has ſome principal "quality by which it is diſtinguiſhed from all "others.—As the make of each is diſtinct from "all others, ſo, likewiſe, is the character. This "principal character is denoted by a peculiar, "and viſible, form. Each ſpecies of beaſt has, "certainly, a peculiar character, as it has a pe-"culiar form."

"May we not hence, by analogy, infer that "predominant qualities of the mind are as cer-"tainly expreſſed by predominant forms of the "body, as that the peculiar qualities of a ſpecies "are expreſſed in the general form of that ſpe-"cies?—The principal character of the ſpecies, "in animals, remains ſuch as it was given by "nature; it neither can be obſcured by acceſ-"ſory qualities, nor concealed by art.—The eſ-"ſential of the character can as little be changed "as the peculiarity of the form."

"May we not, therefore, with the higheſt "certainty, affirm ſuch a form is only expreſ-"ſive of ſuch a character?"

"We

" We have now to enquire if this be appli-
" cable to man, and whether the form which
" denotes individual character in a beaſt is ſig-
" nificant of ſimilar character in man:—grant-
" ing that, in man, it may continually be more
" delicate, hidden, and complicated."

" If, on examination, this queſtion be defini-
" tively anſwered in the affirmative, how much
" is thereby gained!"

" But it is conſpicuouſly evident that, in man,
" the mind is not one character, or quality; but
" a world of qualities, interwoven with, and
" obſcuring, each other."

" If each quality be expreſſed by its peculiar
" form, then muſt variety of qualities be at-
" tended with variety of forms; and theſe forms,
" combining and harmonizing together, muſt
" become more difficult to ſelect and deci-
" pher."

" A quality alſo may have only a moiety and
" not the full power of exiſtence, conſequently
" a proportionate degree of form, which muſt
" have a proportionate degree of expreſſion, and
" of difficulty to decipher. Thus, for example,
" a man may have four whole, and two half,
" qualities; and the body, or the viſible exterior
" on which ſuch qualities are expreſſed, muſt,

" likewiſe, have four whole, and two half forms,
" for the expreſſion, or containing, of theſe qua-
" lities. How much muſt this increaſe the dif-
" ficulty of reading man! And how ſeldom has
" he whole, how frequently half, qualities!"

" May not ſouls alſo differ from each other
" merely according to their relative connection
" with bodies?" (Let each perſon decide for himſelf concerning this.) " May not ſouls alſo
" have a determinate capacity, proportionate
" to the form and organization of the body?
" (Water which takes the form of the veſſel.)
" Hence each object may make a different im-
" preſſion on each individual; hence one may
" bear greater burthens and more misfortunes
" than another."

" May not the body be conſidered as a veſſel
" with various compartments, cavities, pipes,
" into which the ſoul is poured, and in conſe-
" quence of which motion and ſenſation begin
" to act? And thus, may not the form of the
" body define the capacity of the mind?"

Thus far my unknown friend.—Figurative language is dangerous, when diſcourſing on the ſoul; yet how can we diſcourſe on it otherwiſe? —I pronounce no judgment, but rely on ſenſation and experience, not on words and metaphors.

phors. What is is, be your language what it will. Whether effects all act from the external to the internal, or the reverſe, I know not, cannot, need not, know.—Experience convinces us that, both in man and beaſt, power and form are in an unchangeable harmonized proportion; but whether the form be determined by the power, or the power by the form, is a queſtion wholly inſignificant to the phyſiognomiſt.

H.

OBSERVATIONS ON SOME ANIMALS.

FEW beaſts have ſo much forehead, above the eyes, as the dog; but as much as he appears to gain in the forehead he loſes in the exceſs of brutal noſe, which has every token of acute ſcent. Man, too, in the act of ſmelling, elevates the noſtrils. The dog is alſo defective in the diſtance of the mouth from the noſe, and in the meanneſs, or rather the nullity, of chin.

Whether the hanging ears of a dog are characteriſtic of ſlaviſh ſubjection, as Buffon has affirmed, who has written much more reaſonably on brute than on human phyſiognomy, I cannot determine.

The camel and the dromedary are a mixture of the horſe, ſheep, and aſs, without what is noble in the firſt. They alſo appear to have ſomething of the monkey, at leaſt in the noſe. Not made to ſuffer the bit in the mouth, the power of jaw is wanting. The determining marks concerning the bit are found between the eyes and the noſe. No traces of courage or daring are found in theſe parts. The threatening ſnort of the ox and horſe is not perceptible

in

in theſe ape-like noſtrils. None of the powers of plunder and prey, in the feeble upper and under jaw. Nothing but burden-bearing patience in the eyes.

The bear expreſſes wild cruelty, the menacing power of rending; abhorring man, the friend of ancient, ſavage, nature.

The UNAU, AI, or ſloth, is the moſt indolent, helpleſs, wretched, creature, and of the moſt imperfect formation. How extraordinary is the feebleneſs of the outline of the head, body, and feet! No ſole of the feet, no toes ſmall or great, which move independently, having but two or three long, inbent, claws, which can only move together. Its ſluggiſhneſs, ſtupidity, and ſelf-neglect, are indeſcribable. How might phyſiognomy be more true to the expreſſion of nature? How might it be more obtuſe, ſluggiſh, helpleſs?

Who does not read ferocity in the wild boar; a want of all that is noble; greedineſs, ſtupidity, blunt feeling, groſs appetite; and, in the badger, ignoble, faithleſs, malignant, ſavage, gluttony?

The profile of the lion is remarkable, eſpecially the outline of the forehead and noſe. How does this outline retreat, almoſt in a right angle, from the noſe to the under jaw!

A man

A man whoſe profile of forehead and noſe ſhould reſemble that of the lion, would, certainly, be no common man. But I have never yet ſeen any perſon in whom this reſemblance was exact.

I own the noſe of the lion is much leſs prominent than that of man, but much more than that of any other quadruped.

Royal, brutal, ſtrength, and arrogant uſurpation are evident, partly in the arching of the noſe, partly in its breadth and parallel lines, and, eſpecially in the almoſt right angle, which the outline of the eyelid forms with the ſide of the noſe.

What blood-thirſty cruelty, what inſidious craft in the eye, and ſnout, of the tiger! Can the laugh of Satan himſelf, at a falling ſaint, be more fiendlike than the head of the triumphant tiger?

Cats are tigers in miniature, with the advantage of domeſtic education. Little better in character, inferior in power. Unmerciful to birds and mice as the tiger to the lamb. They delight in prolonging torture before they devour; and, in this, they exceed the tiger.

I

ADDITIONS.

I.

EACH of the following additions, each ſpecies of animal, demonſtrates, confirms, the propoſition that all nature is truth, and revelation.

Were I ſilent, the plate annexed would, itſelf, ſpeak eloquently.

I particularly requeſt that, in examining the countenances of beaſts, peculiar attention may be paid to the proportion and arching of the forehead, to the poſition and diſtance of the eyes, and ſtill more to the line of the mouth.

1 How diſtant is the ſheep from the human figure! How inactive, how patiently ſtupid! The head, rounded at the top, is incapable of every thing that can be called acuteneſs, or penetration. There is as little wildneſs and cruelty in the line of the mouth as in the form and poſition of the teeth.

2 The tiger, eſpecially when ſeen in profile, approaches much nearer to the human form.

Still

Still the difference is aſtoniſhing. How much more does the moſt oblique, moſt bent, profile, of the human form, approach the perpendicular, than does the profile of the tiger! The fiery, ſharp-angled, eyes, the broad flat noſe, the uninterrupted connection of the noſe, or rather what is analogous to the noſe, with the mouth, and, eſpecially, the line of the mouth, all betoken the fearfully brutal and the cruel.

3 The characteriſtic lines ◡◡ of grinding, ravenous brutality are viſible, though not ſtrong, in the fox. The acute angle formed by the eye and ſharp ſnout is particularly to be remarked.

4 In the aſs, impotent ſtupidity, helpleſſneſs, indocility. How much more ſtupid and mean than 3!

5 What miſtruſtful timidity, liſtening attention, agility, in the roe! How defenceleſs, how immenſely diſſimilar to the tiger, and how different is the line of this mouth to that above! How much more ſtupid and feeble!

6 Mean, ignoble, from the ear to the tip of the noſe; exceſs of obſcene ſenſuality in the baſis of the ſnout; falſehood in the eyes; malignity in the mouth.

II. LIONS.

II.

II.

LIONS.

WHAT majeſty in the countenance of the lion! What power! How far from mean, inſidious cunning, enſnaring ferocity!—It is ferocity of a different kind, of conſcious ſtrength and ſuperiority. In the region above the eyes appear conſideration and diſcretion.

2 How much more weak, inſidious, and cruel, is the lioneſs! It may be remarked that the kingly pre-eminence of the monarch of the woods is particularly ſhewn in his having the moſt countenance.

III. ELE-

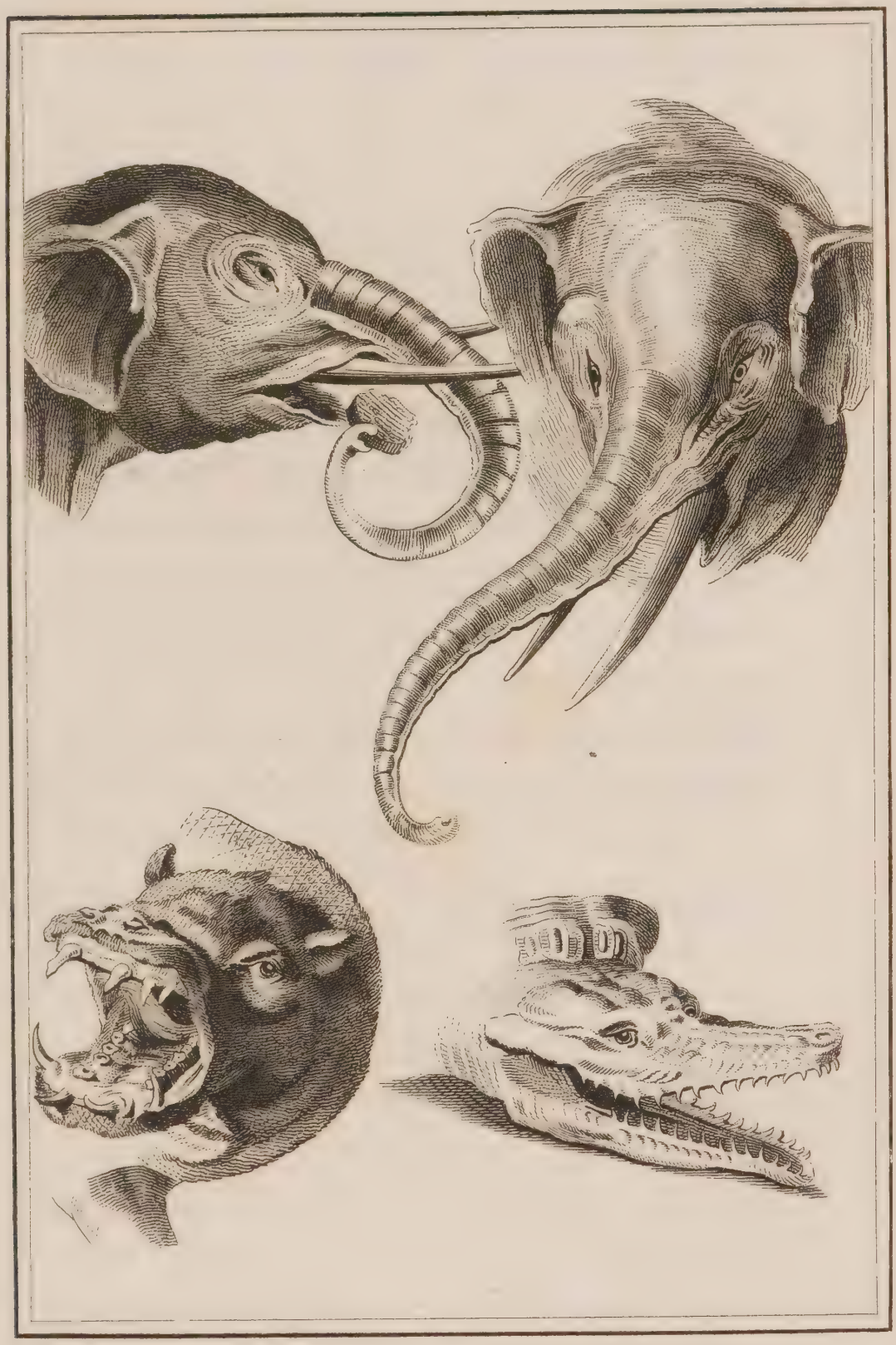
III.

ELEPHANT, CROCODILE, AND HIPPOPOTAMUS.

THE more violent qualities of the elephant are diſcoverable in the number and ſize of his bones; his intelligence in the roundneſs of their form, and his docility in the maſſineſs of his muſcles; his art and diſcretion in the flexibility of his trunk; his retentive memory in the ſize and arching of his forehead, which approaches nearer to the outline of the human forehead than that of any other beaſt.—Yet how eſſentially different is it from the human forehead, in the poſition of the eye and mouth, ſince the latter generally makes nearly a right angle with the axis of the eye and the middle line of the mouth!

Let us further remark the narrow pointing of the eye, which has ſo much of the character of craft, in oppoſition to the eye of the fiſh; alſo the proportion of the mouth, and the breadth of its profile, when cloſed, and then determine, as accurately as may be, the angle which it will form

III.



form with the corner of the eye, as in 2*. How different to this the equally progreſſive hard breadth of the forehead and noſe, or rather of the noſtril and mouth, of the river horſe Behemoth! How ſtupidly ſavage and inexorable! How irregular are the poſition and figure of the teeth! How peculiar the character of Satanic, but fooliſh, ſelf-deſtructive, malignity!

The crocodile proves how very phyſiognomonical teeth are. This, like other creatures, but more viſibly and infallibly than others, in all its parts, outlines, and points, has phyſiognomy that cannot be miſtaken. Thus debaſed, thus deſpicable, thus knotty, obſtinate, and wicked, thus ſunken below the noble horſe, terrific, and void of all love and affection, is this fiend incarnate.

* There are no numbers in the original plate, though from this paſſage ſome ſeem to have been intended. T.

IV.

THE HORSE.

" HAST thou given the horſe ſtrength? Haſt
" thou clothed his neck with thunder?

" Canſt thou make him afraid as a graſs-
" hopper? The glory of his noſtrils is terrible.

" He paweth in the valley, and rejoiceth in
" his ſtrength: he goeth on to meet the armed
" men.

" He mocketh at fear, and is not affrighted;
" neither turneth he back from the ſword.

" The quiver rattleth againſt him, the glit-
" tering ſpear and the ſhield.

" He ſwalloweth the ground with fierceneſs
" and rage: neither believeth he that it is the
" ſound of the trumpet.

" He ſaith among the trumpets, Ha, ha; and
" he ſmelleth the battle afar off, the thunder of
" the captains, and the ſhouting."—Job xxxix. 19—25.

I am but little acquainted with horſes, yet it ſeems to me indubitable that there is as great a difference in the phyſiognomy of horſes as in that of men; and the horſe deſerves to be par-

ticularly

ticularly conſidered by the phyſiognomiſt, becauſe it is one of the animals whoſe phyſiognomy, at leaſt in profile, is ſo much more prominent, ſharp, and characteriſtic, than that of moſt other beaſts.

" The horſe, of all animals, is that which, " to largeneſs of ſize, unites moſt proportion " and elegance, in the parts of his body; for, " comparing him to thoſe which are immedi- " ately above or below him, we ſhall perceive " that the aſs is ill made, the head of the lion is " too large, the legs of the ox too ſmall, the " camel is deformed, and the rhinoceros and " elephant too unwieldy."

There is ſcarcely any beaſt has ſo various, ſo generally marking, ſo ſpeaking, a countenance as a beautiful horſe.

" In a well-made horſe, the upper part of the " neck from which the mane flows ought to " riſe, at firſt, in a right line; and, as it ap- " proaches the head, to form a curve ſomewhat " ſimilar to the neck of the ſwan. The lower " part of the neck ought to be rectilinear, in its " direction from the cheſt to the nether jaw, " but a little inclined forward; for, were it " perpendicular, the ſhape of the neck would " be defective. The upper part of the neck

" ſhould be thin, and not fleſhy; nor the mane,
" which ought to be tolerably full, and the hair
" long and ſtraight. A fine neck ought to be
" long, and elevated; yet proportionate to the
" ſize of the horſe. If too long and ſmall, the
" horſe would ſtrike the rider with his head;
" if too ſhort and fleſhy, he would bear heavy
" on the hand. The head is advantageouſly
" placed when the forehead is perpendicular to
" the horizon. The head ought to be bony,
" and ſmall, not too long; the ears near each
" other, ſmall, erect, firm, ſtraight, free, and ſi-
" tuated on the top of the head. The forehead
" ſhould be narrow and ſomewhat convex, the
" hollows filled up, the eyelids thin, the eyes
" clear, penetrating, full of ardour, tolerably
" large, as I may ſay, and projecting from the
" head. The pupil large, the under jaw bony,
" and rather thick; the noſe ſomewhat arched,
" the noſtrils open, and well ſlit, the partition
" thin, the lips fine, the mouth tolerably large,
" the withers high and ſharp."

I ſhall be pardoned this quotation from the *Encyclopedie*, and for inſerting thus much of the deſcription of a beautiful horſe, in *a phyſiognomonical eſſay intended to promote the knowledge and the love of man.* You laugh.—Having laughed with

with you, permit me, afterward, to aſk, Does not this deſcription prove the reality of that ſcience which, in another part of the ſame work, has been exploded among thoſe that are held to be chimerical? But muſt not a horſe, thus formed, be more excellent, and of a more noble character, than a dull and common hack?

Not only beautiful but, I repeat, more noble, proud, ſpirited, firm, faithful, and ſure.

And ſhall he who thus has formed the horſe, whoſe underſtanding is ſo deficient compared to that of man, ſhall he who hath thus transfuſed beauty and nobility, ſtrength and truth, through all his limbs, ſo have formed man that his internal and external ſhall be incongruous?

Shall he who can find the countenance of a horſe ſignificant, and that it is ſignificant no ſophiſt can doubt the moment a horſe appears; ſhall he, poſſibly, ſuppoſe the countenance of man to be inſignificant? "I will acknowledge," ſays the magiſterial critic, "that horſes may be "judged from appearances, but not the crea- "ture of reaſon, man. The horſe is a horſe, the "man is a man."

The more accurately we obſerve horſes, the more ſhall we be convinced that a ſeparate treatiſe of phyſiognomy might be written on them.

I have ſomewhere heard a general remark, that horſes are divided into three claſſes; the ſwan-necked, ſtag-necked, and hog-necked. Each of theſe claſſes has its peculiar countenance and character, and from the blending of which various others originate.

The heads of the ſwan-necked are commonly even, the forehead ſmall, and almoſt flat; the noſe extends, arching, from the eyes to the mouth; the noſtrils are wide and open; the mouth ſmall; the ears little, pointed, and projecting; the eyes large, and round; the jaw below, ſmall; above, ſomething broader; the whole body well proportioned; and the horſe beautiful. This kind is cheerful, tractable, and high ſpirited. They are very ſenſible of pain, which (when dreſſing) they ſometimes expreſs by the voice. Flattery greatly excites their joy, and they will expreſs their pride of heart, by parading and prancing.—I dare venture to wager that a man with a ſwan-neck, or, what is much more determinate, with a ſmooth, projecting profile, and flaxen hair, would have ſimilar ſenſibility and pride.

The ſtag-necked has ſomething, in the make of his body, much reſembling the ſtag itſelf. The neck is ſmall, long, and ſcarcely bowed in the

the middle. He carries his head high. I have ſeen none of theſe. They are racers and hunters, being particularly adapted for ſwiftneſs by the make of the body.

The hog-necked—The neck above and below is alike broad; the head hanging downward; the middle of the noſe is concave, in profile; the ears are long, thick, and hanging; the eyes ſmall, and ugly; the noſtrils ſmall; the mouth large; the whole body round; and the coat long, and rough. Theſe horſes are intractable, ſlow, and vicious; will run the rider againſt a wall, ſtone, or tree. When held in, they rear, and endeavour to throw the rider. Blows or coaxing are frequently alike ineffectual, they continue obſtinate and reſtiff.—I leave the reader to apply theſe remarks to the human countenance.

SIX HEADS OF HORSES.

WHICH are not ſufficiently tranquil, nor enough in profile, to be ſo ſerviceable as they might have been to the obſerver; yet that they are none of them wholly noble or ignoble is eaſily perceptible. 1 and 2, the moſt moderate, 1 partakes of the hog-necked. 3 the cunningeſt. 4 obſtinate, deceitful, ſavage. 5 noble, and timid. 6 the nobleſt.

IV.

If we examine all poſſible heads of horſes, we ſhall find, that all cheerful, high-ſpirited, capricious, courageous horſes, have the noſe-bone of the profile convex; and that moſt of the vicious, reſtiff, and idle, have the ſame bone flat, or concave. In the eyes, mouth, and, eſpecially, in the noſtrils, and jaw-bones, are remarkable varieties, concerning which I ſhall ſay nothing. It is ſufficient if it ſhall be manifeſt to the reader, from all obſervations he ſhall make on nature, that diſſimilar qualities, in the ſame ſpecies of animal, have very different expreſſions; and that the creative power, ſo manifeſt in the formation of the horſe, muſt alſo have formed the moſt beautiful and perfect of all creatures with, at leaſt, equal wiſdom and truth.

I ſhall add ſome remarks on the horſe, communicated by a friend.

" The grey * is the tendereſt of horſes; and " we may here add that people with light hair, if " not effeminate, are yet, it is well known, of " tender formation and conſtitution. The cheſ- " nut, and iron grey, the black, and bay, are

* Perhaps the dun, or cream-colour. T.

" hardy; the ſorrel are the moſt hardy, and yet " the moſt ſubject to diſeaſe."

" The ſorrel, whether well or ill formed, is " treacherous."

" All treacherous horſes lay their ears in the " neck."

" They ſtare, and ſtop, and lay down their " ears alternately."

The following paſſage, on the ſame ſubject, is cited from another writer.

" When a horſe has broad, long, widely ſepa- " rated, hanging, ears, we are well aſſured, he " is bad and ſluggiſh. If he lays down his " ears alternately, he is fearful, and apt to ſtart. " Thin, pointed, and projecting ears, on the con- " trary, denote a horſe of a good diſpoſition."

" We never find that the thick, hog-necked " horſe is ſufficiently tractable for the riding- " houſe; or that he is of a ſtrong nature when " the tail ſhakes, like the tail of a dog. We may " be certain, that a horſe with large cheerful " eyes, and a fine ſhining coat, if we have no " other tokens, is of a good conſtitution and un- " derſtanding."

" Theſe remarks are equally applicable to " oxen and ſheep, and probably to all other ani- " mals.

" mals. The white ox is not ſo long ſervice-
" able, for draught or labour, as the black or
" red; he is more weak and ſickly than theſe.
" A ſheep with ſhort legs, ſtrong neck, broad
" back, and cheerful eye, is a good breeder, and
" remains peaceably with the flock.—And I am
" of opinion, if we may judge of the internal
" by the external of beaſts, we can do the ſame
" by men."

V. VI.

BIRDS.

NATURE, ever ſtedfaſt to truth, thus manifeſts herſelf in the form of birds. Theſe, whether compared to each other, or to other creatures, have their diſtinct characters.

The ſtructure of birds, throughout, is lighter than that of quadrupeds; their necks are more pliant, their heads ſmaller, their mouths more pointed, and their garb more bright and ſhining.

A few examples will be given to prove this well-known fact.

It is evident that the birds heads annexed are, phyſiognomonically, and characteriſtically, diſtinct.

Their diſtinction of character, or gradation of paſſive and active power, is expreſſed by the following phyſiognomonical varieties.

a By the form of the ſcull. The more flat the ſcull, the more weak, flexible, tender, and ſenſible is the character of the animal. This flatneſs contains leſs, and reſiſts leſs.

b By

4
3
2
1
6
5

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b By the length, breadth, and arching, or obliquity, of their beaks. And here again we find, where there is arching, there is a greater extent of docility and capacity.

c By the eyes, which appear to have an exact correſpondence with the arching of the beak.

d Particularly, by the middle line, I cannot ſay of the mouth, but of what is analogous to the mouth, the beak; the obliquity of which is ever in a remarkable proportion with the outline of the profile of the head.

e And, likewiſe, by the angle which this line forms with the eye. How extremely obtuſe is this angle in 1, 2, 4, of plate V! How rectangular, if not acute, is it in the eagle 6! In this, alſo, the royal bird more reſembles the monarch of the earth, notwithſtanding their otherwiſe infinite difference, than all the reſt of the feathered ſpecies; while the weakeſt of birds approaches, in this, as well as in other reſpects, to the rank of fiſh.

Who can behold this firm-built bird, hovering in the air, this powerful lord of ſo many creatures, without perceiving the ſeal, the native ſtar of royalty in his piercing round eye, the form of his head, his ſtrong wings, his talons of braſs; and, in his whole form, his victorious ſtrength,

ſtrength, his contemptuous arrogance, his fearful cruelty, and his ravenous propenſity? Conſider the eyes of all living creatures, from the eagle to the mole; where elſe can be found that lightning glance which defies the rays of the ſun? Where that capacity for the reception of light?—Where!—How truly, how emphatically, to all who will hear and underſtand, is the majeſty of his kingly character viſible; not alone in his burning eye, but, in the outline of what is analogous to the eye-bone, and in the ſkin of his head, where anger and courage are ſeated! But throughout his whole form where are they not?

What a gradation from him to the Engliſh cock, with the arrogant proud look of impotent jealouſy, and from the latter to the feeble luſtful ſparrow, plate VI!

How much might yet be added of the characteriſtics of birds! But all this we cannot add, for it muſt be remembered we do but write fragments.

Yet a word more.

Compare the vulture with the eagle, and who does not obſerve in his lengthened neck and beak,

beak, and in his more extended form, leſs power and nobility than in the eagle?

In the head of the owl the ignoble greedy prey.

In the caſſowary, what phyſiognomonical character, what rudeneſs, what effeminate rage, without ſenſe or feeling!

In the dove, mild, humble, timidity.

And, in the ſwan, more nobility than in the gooſe, with leſs power than in the eagle, and tenderneſs than in the dove; more pliability than in the oſtrich; and, in the wild duck, a more ſavage animal than in the ſwan, without the eagle's force.

VII.

FISH.

AS is the power of perception, ſo is the expreſſion. How different are theſe profiles from that of man! How much the reverſe of human perpendicularity! How little is there of countenance, when compared to the lion! How viſible is the want of mind, reflection, and cunning!

What little or no analogy to forehead! What an impoſſibility of covering, of half, or entirely cloſing, the eyes! The eye itſelf is merely circular, and prominent; has nothing of the lengthened form of the eye of the fox, or elephant.

A monſter, 2. How infinitely diſtant from all that can be called graceful, lovely, or agreeable! The arched mouth, with the pointed teeth, how ſenſeleſs, intractable, and void of paſſion or feeling; devouring without pleaſure or ſatisfaction! How inexpreſſibly ſtupid is the mouth of 3, eſpecially in its relative proportion to the eye!

VIII.

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2
1
4
3

VIII.

SERPENTS.

IF any being, throughout nature, can be diſcovered void of phyſiognomy, or a countenance which does not expreſs its character, then will I allow phyſiognomy, when applied to man, is a falſe ſcience.

What has leſs yet more of phyſiognomy than the ſerpent? May we not perceive, in the heads before us, deciſive tokens of cunning and treachery?

Certainly not a trace of underſtanding, or deliberate plan.—No memory, no comprehenſion, but the moſt unbounded craft, and falſehood.—How are theſe reprobate qualities diſtinguiſhable in their form!

The very play of their colours, and wonderful meandering of their ſpots, appear to announce and to warn us of their deceit.

Among theſe four heads which can gain affection, or inſpire confidence! Let us but, in imagination, ſuppoſe any ſuch human countenance, and how ſhould we ſhrink and ſhudder!

I grant,

I grant, indeed, that the moſt crafty men have eyes ſunken in the head, whereas the eye in the ſerpent is prominent, but this is the ſign of malignant craft. I only has the aſpect of cunning.

The cut of the mouth, deprived of lips, is gently circular, and deep in the head beyond the eye.—I ſhall make no comment on this, it ſpeaks for itſelf.

All men poſſeſſed of real power are upright and honeſt; craft is but the ſubſtitute of power. —I do not, here, ſpeak of the power contained in the folds of the ſerpent; they all want the power to act, immediately, without the aid of cunning. They are formed to "bruiſe the "heel, and to have the head bruiſed."

The judgment which God has pronounced againſt them is written on their flat, impotent forehead, mouth, and eye.

IX.

IX.

INSECTS.

HOW inexpreſſibly various are the characteriſtics impreſſed by the eternal Creator on all living beings!

How has he ſtamped on each its legible and peculiar properties! How eſpecially viſible is this in the loweſt claſſes of animal life! The world of inſects is a world of itſelf. The diſtance between this and the world of men I own is great; yet, were it ſufficiently known, how uſeful would it be to human phyſiognomy! What certain proofs of the phyſiognomy of men muſt be obtained from inſect phyſiognomy!

Through all their forms and gradations, how viſible are their powers of deſtruction, of ſuffering and reſiſting; of ſenſibility and inſenſibility! Are not all the compact hard-winged inſects phyſiognomonically and characteriſtically more capable and retentive than various light and tender ſpecies of the butterfly? Is not the ſofteſt fleſh the weakeſt, the moſt ſuffering, the eaſieſt to deſtroy? Are not the inſects of leaſt

brain the beings moſt removed from man, who has the moſt brain?

Is it not perceptible in each ſpecies whether it be warlike, defenſive, enduring, weak, enjoying, deſtructive, eaſy to be cruſhed, or cruſhing? How diſtinct in the external character are their degrees of ſtrength, of defence, of ſtinging, or of appetite!

The agility and ſwiftneſs of the great dragon fly 1 are ſhewn in the ſtructure of its wings. Perpetually on flight, in ſearch of ſmall flies.—How ſluggiſh, on the contrary, is the crawling caterpillar 2! How carefully does he ſet his feet as he aſcends a leaf! How yielding his ſubſtance, incapable of reſiſtance!—How peaceable, harmleſs, and indolent is the moth 8!—How full of motion, bravery, and hardineſs, is the induſtrious ant! How loath to remove, on the contrary, is the harneſſed lady bird!

I.

A WORD ON MONKEYS.

OF all animals the monkey is known to have moſt the appearance of the human form. I cautiouſly repeat the appearance, for, I believe, the bones of the elephant, and alſo the bones of the heads of ſome horſes, notwithſtanding their great apparent diſſimilarity, have more of the human form than the bones of the greater part of monkeys: but this applies properly to the bone of the noſe in the horſe.

Inconceivable is the diſtance between the nature of the man and the monkey.

Once more, oh man! rejoice in thy manhood. Inimitable as thou art, rejoice in thy inimitability. Seek not greatneſs by aſſuming the baſeneſs of the brute, or humility in the degradation of thy nature.

The ſcull of certain monkeys, as we ſhall ſoon ſee, is moſt like the ſcull of man; there is, alſo, a ſimilarity in the mode in which objects are impreſſed upon their mind.

Of the monkey ſpecies the moſt reſembling men are the orang outang, and the pithecus, or pygmy. The other kinds depart much more from the form of the human body.

The orang outang imitates all the actions of

man, but without ever attaining to the performance.

Thoſe who wiſh to degrade man to beaſt, caricature him to the rank of the orang outang; and, in idea, raiſe the orang outang to the rank of man.

But exact obſervation, and compariſon of the ſculls, only, although there is much ſimilitude between them, will make the great difference conſpicuous; and render the eternal unattainableneſs of the monkey to man more than probable.

It is ſaid of man in a ſtate of nature—But where is that ſtate? There where natural religion is found without revelation. And does not the univerſal worth of man prove that this is no where? The non-exiſtence of natural religion is manifeſt from the neceſſity of divine inſtruction.—It is ſaid of man, in a ſtate of nature, "That his hair would ſtand erect, or be "woolly; would ſpread over his countenance, "and that his forehead would be wholly co-"vered with long hair; that he would loſe the "majeſty of his appearance; his eye would be "covered, would appear ſunken deeper, or more "round, as in beaſts; that the lips would be "thick and projecting, the noſe flat, the aſpect "ſtupid, or ferocious; the ears, limbs, and body, "ſhaggy; the ſkin hard, like to black or brown "leather;

" leather; the nails long, thick, and hooked;
" the ſoles of the feet callous; therefore how
" difficult would be the diſtinction between
" man and beaſt!"

Not ſo difficult. I cannot compare, but thoſe who can ought, at leaſt, ſcull with ſcull.

What monkey has the forehead of man, when the hair is combed back?—The hair of the monkey cannot be combed back.

Where the height and breadth; where the arching of the human forehead, as in man?

Where, eſpecially, the marking of the eye-brows, in the motion of which Le Brun has found the expreſſion of all the paſſions, and in which, alone, ſo much more is ſtill to be found?

Where the free and prominent noſe, where any ſimilar deſcent to the mouth?

Where the lips of man; their ſhape, motion, and colour?

Where the cheeks, where the projecting chin, where the neck?—Where humanity?

A new-born child, of the moſt ſavage nation, has all the characteriſtics of man. Let it be compared to a new-born orang outang, and, in the firſt, will certainly be diſcovered a much greater poſſibility of becoming an angel, than, in the ſecond, of becoming a man.

ADDITIONS.

I.

THE moſt like man among the heads we have produced is, 4, orang outang, or jocko, the ſmall man of the woods: and how unlike are theſe, the moſt like!

Brutal inferiority to man is eſpecially to be ſought—

a In the ſhortneſs of the forehead, which is far from having the beautiful proportions of the human; and, accurately ſpeaking, is no forehead. A flat forehead is as great a ſoleciſm as it would be to ſay a horizontal perpendicular.

b In the want of, or in the concealing of, the white of the eye;

c In the proximity of the eyes, at leaſt of the eye-holes, in the ſcull;

d In the noſe, ſmall above, flat below, and not prominent; which, accurately conſidered, and compared with the noſes of other beaſts, is as brutal, and unlike man, as noſe can be;

e In the contracted height of the ears, which, on the human head, are generally parallel with the eye-brows and noſe;

f In the deſcent from the noſe to the mouth, which is, nearly, as long as the chin, or the part

X

I

3

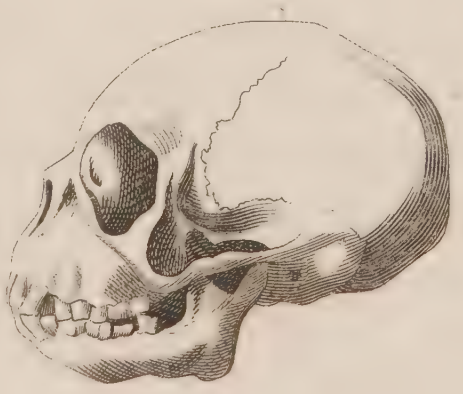
1

4

2

II

2



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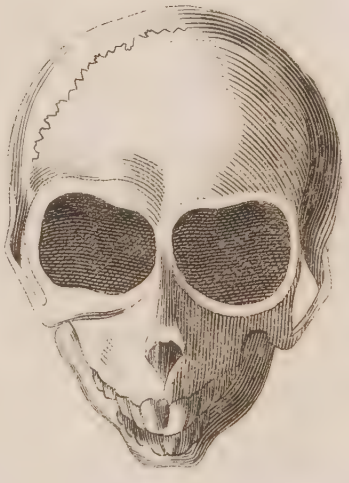


part which correſponds to the chin; whereas, in man, it has, uſually, only half the length of the chin; more eſpecially when we conſider that this diſproportionate ſpace is, in reality, only apparent; for the ſpace which ſeparates the noſe and mouth is a highly brutal cleft, which is but a continuation of the noſe, or what is analogous to the noſe, and extends itſelf to the mouth. This is an extremely ſignificant trait to a phyſiognomonical eye, and denotes the meaneſt of meanneſs; as it is eſpecially expreſſed in the profile, and half profile, of 1 and 3, and, alſo, in 2;

g In the ſimply arched form of the lips;

h In the make of the head, which, included between three right lines, approaches a triangle;

Not to mention the hair and the neck.

It is ſaid of this animal that his manners are melancholy, his gait grave, his motions meaſured, as it were; his natural temper mild, and very different from that of other monkeys. He is not ſo impatient as the Barbary ape, nor ſo vicious as the baboon 1, nor ſo miſchievous as long-tailed monkeys.

No ſpecies of monkey has the human lip, therefore how unlike to man! Properly ſpeaking, they have no lips.

The mouths of moſt monkeys have the following characteriſtics.

Of all theſe lines, only 1, and 6, have any thing human; the remainder all are perfectly brutal, eſpecially 2 and 5. I ſay any thing human, and I have ſaid too much. Accurately conſidered and compared, the middle line of each monkey mouth, when ſhaded according to its internal ſtructure, is eſſentially diſtinct and heterogeneous from every middle line of the mouth of man.

One other remark of importance.

It is remarked of ſome men that they ſeem to be of the monkey race, but the more accurately they are conſidered and compared, the leſs we ſhall find of reſemblance, particularly in the forehead; for thoſe who are compared to monkeys have the freeſt, openeſt, foreheads, and are, in this moſt eſſential part, the leaſt like to monkeys.—Theſe men are generally very uſeful, active, addicted to order, expert in buſineſs, cunning, and are almoſt indiſpenſable to ſociety.

SCULLS

SCULLS OF MONKEYS.

A PECULIAR form of a common ſcull of the monkey may be ſeen in No. II. of the plate annexed.

No ſcull of any beaſt, certainly, has ſo much of the human form as this.

Yet are the eſſential differences very remarkable, and, in my opinion, very important, in phyſiognomy.

One of the moſt remarkable is the ſmallneſs of the ſpace between the two eye-holes.

The ſecond is the flatneſs of the retreating forehead, eſpecially as it is ſeen in profile. In the drawing it is flattering and too erect.

The third is the aperture of the noſe, in the ſcull of man. This aperture has the outline of a heart inverted; but, in the monkey ſcull, the angle of the heart is downward, and the broad part above.

The fourth difference is in the deſcent from the forehead to the noſe. The root, or inſertion of the noſe, in the human ſcull, is much nearer the forehead than in the ſcull of the monkey.

The fifth: the human jaw is, in proportion, much broader, and better provided with teeth,

than

than that of the monkey, which, ſeen in front, is too narrow; and, in profile, too pointed, and out arching.

The ſixth: the chin of man is more projecting. The chin of the monkey is ſo far back that, if a man's ſcull and a monkey's be placed upon a table, reſting on the chin, the latter can ſcarcely be perceived to have any.

I believe it may be received as a phyſiognomonical axiom, that the more chin the more man, ſo long as it bears a proportion to the noſe. I ſpeak not of fleſhy, but bony, chins. Hence ſcarcely any beaſt, viewed in front, has chin. Hence the retreating chin and the retreating forehead generally accompany each other.

The ſeventh difference, particularly viſible in profile, is the form and ſize of the back of the head. How much more lengthened and depreſſed than that of man is the monkey's! The angle formed by the back part of the under jaw and the line of the bottom of the head is nearly a right one. How different is the ſcull of man, in which the lower jaw-bone is almoſt horizontal with the lower protuberance, or the *apophyſis occipitalis*, which protuberance the ſcull of the monkey has not!

" Ce n'eſt donc qu'un animal ; et, malgré ſa " reſſemblance avec l'homme, bien loin d'être " le ſecond dans notre eſpèce, il n'eſt pas même " le premier dans l'ordre des animaux, puiſqu'il " n'eſt pas le plus intelligent *." And why not? Becauſe he has ſo little forehead and brain ; becauſe, in eſſential things, he is eſſentially different from man.

* He, therefore, is but beaſt; and, notwithſtanding his reſemblance to man, far from being the ſecond to our ſpecies, he is not the firſt of the brutal claſs, ſince he is not the moſt intelligent of brutes.

CON-

CONCLUSION.

WHOEVER would recognize the truth of phyſiognomy, and the profound wiſdom of nature, in the formation of animals; and would wiſh, from experience, to be convinced ſhe acts according to known laws, let him compare the profiles of all animals, and remark,

a The proportion of the mouth to the whole head,

b Of the eye to the mouth,

c And the proportion according to the middle line of the mouth,

d According to the form and obliquity, or curving, of the mouth;

e The angle which this line generally conſidered forms with the mouth.

In man, for example, the eye, ſeen in profile, ſtands about ſix times as high above the mouth as the profile line of the mouth is broad.

This is nearly a right angle in the wiſeſt and beſt of men. When moſt remote from a right angle, and ſo obtuſe as to appear nearly a right line, brutality of the groſſeſt kind is there manifeſt; as it alſo is when the proportion between the profile line of the mouth and an imaginary line, drawn from the mouth to the eye, is moſt diſtant from human proportion; which when true is as one to ſix.

X.

ON SCULLS.

HOW much may the anatomiſt ſee in the mere ſcull of man! How much more the phyſiognomiſt! And how much the moſt the anatomiſt who is a phyſiognomiſt!

I bluſh when I think how much I ought to know, and of how much I am ignorant, while writing on a part of the body of man which is ſo ſuperior to all that ſcience has yet diſcovered; to all belief, to all conception.

It muſt have been already remarked that I take the ſyſtem of the bones as the great outline of man, the ſcull as the principal part of that ſyſtem, and that I conſider what is added almoſt as the colouring of this drawing; that I pay more attention to the form and arching of the ſcull, as far as I am acquainted with it, than all my predeceſſors; and that I have conſidered this moſt firm, leaſt changeable, and far beſt defined, part of the human body as the foundation of the ſcience of phyſiognomy.

I ſhall therefore be permitted to enlarge further on this member of the human body.

I con-

I confeſs I ſcarcely know where to begin, where to end; what to ſay, or what to omit.

I think it adviſable to premiſe a few words concerning the generation and formation of human bones.

The whole of the human fœtus is at firſt ſuppoſed to be only a ſoft mucilaginous ſubſtance, homogeneous in all its parts, and that the bones themſelves are but a kind of coagulated fluid which, afterward, becomes membraneous, then cartilaginous, and, at laſt, hard bone.

As this viſcous congelation, originally ſo tranſparent and tender, increaſes, it becomes thicker, and more opaque, and a dark point makes its appearance different from the cartilage, and of the nature of bone, but not yet perfectly hard. This point may be called the kernel of the future bone; the centre round which the oſſification extended.

We muſt, however, conſider the coagulation attached to the cartilage as a maſs without ſhape, and only with a proper propenſity for aſſuming its future form. In its earlieſt, tendereſt ſtate, the traces of it are expreſſed upon the cartilage though very imperfectly.

With reſpect to the bony kernels, we find differences

ferences which ſeem to determine the forms of the future bones. The ſimple and ſmaller bones have each only one kernel, but, in the more groſs, thick, and angular, there are ſeveral, in different parts of the original cartilage, and it muſt be remarked that the number of the joining bones is equivalent to the number of the kernels.

In the bones of the ſcull, the round kernel firſt is apparent, in the centre of each piece; and the oſſification extends itſelf, like radii from the centre, in filaments, which increaſe in length, thickneſs, and ſolidity; and are interwoven with each other, like net-work. Hence theſe delicate, indented ſutures of the ſkull, when its various parts are, at length, joined.

We have hitherto only ſpoken of the firſt ſtage of oſſification. The ſecond begins about the fourth or fifth month, when the bones, together with the reſt of the parts, are more perfectly formed, and, in the progreſs of oſſification, include the whole cartilage, according to the more or leſs life of the creature, and the original different impulſe and power of motion, in the being.

Agreeable to their original formation, through each

each ſucceeding period of age, they will continue to increaſe in thickneſs and hardneſs.

But on this ſubject anatomiſts diſagree.—So let them: future phyſiognomiſts may conſider this more at large. I retreat from conteſt, and will travel in the high road of certainty, and confine myſelf to what is viſible.

Thus much is certain, that the activity of the muſcles, veſſels, and other parts which ſurround the bones, contribute much to their formation, and gradual increaſe in hardneſs.

The remains of the cartilaginous, in the young bones, will, in the ſixth and ſeventh month, decreaſe in quantity, harden, and whiten, as the bony parts approach perfection. Some bones obtain a certain degree of firmneſs in much leſs time than others; as, for example, the ſcull-bones, and the ſmall bones within the ear. Not only whole bones, but parts of a ſingle bone, are of various degrees of hardneſs. They will be hardeſt at the place where the kernel of offification began, and the parts adjacent, and the rigidity increaſes more ſlowly and inſenſibly the harder the bones are, and the older the man is. What was cartilage will become bone: parts that were ſeparate will grow together, and the whole bones be deprived of moiſture.

Anatomiſts

Anatomiſts divide the form into the natural or eſſential, which is generally the ſame, in all bones, in the human body, how different ſoever it may be to other bodies, and into the accidental, which is ſubject to various changes, in the ſame individual, according to the influence of external objects, or, eſpecially, of the gradations of age.

The firſt is founded in the univerſality of the nature of the parents, the uniformity of the ſemen, and the circumſtances which naturally and invariably attend propagation; whence it happens that man generates man, and beaſt beaſt.

Anatomiſts conſider only the deſignation of the bones individually; on this, at leaſt, is grounded the agreement of what they call the eſſential form, in diſtinct ſubjects. This therefore only ſpeaks to the agreement of human countenances ſo far as they each have two eyes, one noſe, one mouth, and other features thus or thus diſpoſed.

This natural formation is certainly as different as human countenances afterward are; which difference is the work of nature, the original deſtination of the Lord and Creator of all things.

The phyſiognomiſt diſtinguiſhes between original form and deviations.

Inexplicable, ſingularly true, pure, predeſtination! Each bone hath its original form, its individual capacity of form; it may, it does, continually alter, but it never acquires the peculiar form of another bone, which was originally different. The accidental changes of bones, however great, or different from the original form, are yet ever governed by the nature of this original, individual form; nor can any power of preſſure ever ſo change the original form but that, if compared to another ſyſtem of bones, that has ſuffered an equal preſſure, it will be perfectly diſtinct. As little as the Ethiopian can change his ſkin, or the leopard his ſpots, whatever be the changes to which they may be ſubject, as little can the original form of any bone be changed into the original form of any other bone.

Veſſels every where penetrate the bones, ſupplying them with juices and marrow. The younger the bone is the more are there of theſe veſſels, conſequently the more porous and flexible are the bones; and the reverſe.

The period when ſuch or ſuch changes take place in the bones cannot eaſily be defined; it differs according to the nature of men and accidental circumſtances.

The

The age of the fœtus may be tolerably well determined by the bones, except that the older the body the more difficult is the determination.

Large and long and multiform bones, in order to facilitate their offification and growth, at firſt, conſiſt of ſeveral pieces, the ſmaller of which are called ſupplemental. The bone remains imperfect till theſe become incorporated; hence their poſſible diſtortion in children, by the rickets, and other diſeaſes.

B.

SUGGESTIONS TO THE PHYSIOGNOMIST CONCERNING THE SCULL.

THE ſcientific phyſiognomiſt ought to direct his attention to this diſtortion of the bones, eſpecially thoſe of the head. He ought to learn accurately to remark, compare, and define the firſt form of children, and the numerous relative deviations. He ought to have attained that preciſion that ſhould enable him to ſay, at beholding the head of a new-born infant, of half a year, a year, or two years old, "Such "and ſuch will be the form of the ſyſtem of "the bones, under ſuch and ſuch limitations," and on viewing the ſcull at ten, twelve, twenty, or twenty-four years of age, "Such or ſuch "was the form, eight, ten, or twenty years ago; "and ſuch or ſuch will be the form, eight, ten, "or twenty years hence, violence excepted." He ought to be able to ſee the youth in the boy, and the man in the youth; and, on the reverſe, the youth in the man, the boy in the youth, the infant in the boy, and, laſtly, the embryo in its proper individual form.

He

He ought?—He ſhall! And then, Oh phyſiognomy! ſhalt thou firſt ſtand unſhaken; then firſt ſhalt thou ſtand deep rooted in nature, like a tree on which the birds of heaven build, and under whoſe ſhadow wiſe and good men repoſe, —or adore! At preſent thou art but a grain of muſtard ſeed, in the hand, either obſerved or caſt away.

Let us, oh! ye who adore that wiſdom which has framed all things, contemplate, a moment longer, the human ſcull.

There are, in the bare ſcull of man, the ſame varieties as are to be found in the whole external form of the living man.

As the infinite varieties of the external form of man is one of the indeſtructible pillars of phyſiognomy, no leſs ſo, in my opinion, muſt the infinite varieties of the ſcull itſelf be. What I have hereafter to remark will, in part, ſhew that we ought particularly to begin by that, if, inſtead of a ſubject of curioſity or amuſement, we would wiſh to make the ſcience of phyſiognomy univerſally uſeful.

I ſhall ſhew that from the ſtructure, form, outline, and properties of the bones, not all, indeed, but much, may be diſcovered, and probably more than from all the other parts.

C.

OBJECTION AND ANSWER.

I.

WHAT anſwer ſhall I make to that objection with which a certain anti-phyſiognomiſt has made himſelf ſo merry?

"In the catacombs, near Rome," affirms he, "a number of ſkeletons were found, which "were ſuppoſed to be the relics of ſaints, and, "as ſuch, were honoured. After ſome time, "ſeveral learned men began to doubt whether "theſe had really been the ſepulchres of the "firſt chriſtians and martyrs, and even to ſuſ-"pect that malefactors and banditti might have "been buried there. The piety of the faithful "was, thus, much puzzled; but, if the ſcience "of phyſiognomy be ſo certain, they might "have removed all their doubts by ſending for "Lavater, who, with very little trouble, by "merely examining and touching them, might "have diſtinguiſhed the bones of the ſaints from "the bones of the banditti, and thus have re-"ſtored the true relics to their juſt and original "pre-eminence."

"The

"The conceit is whimſical enough," anſwers a cold phlegmatic friend of phyſiognomy; "but, "having tired ourſelves with laughing, let us "examine what would have been the conſe- "quence had this ſtory been fact. According "to our opinion, the phyſiognomiſt would have "remarked great differences, in a number of "bones, particularly in the ſculls, which, to the "ignorant, would have appeared perfectly ſimi- "lar; and, having claſſed his heads, and ſhewn "their immediate gradations, and the contraſt "of the two extremes, we may preſume, the "attentive ſpectator would have been inclined "to pay ſome reſpect to his conjectures on the "qualities, and activity, of brain, which each "formerly contained.

"Beſide, when we reflect how certain it is "that many malefactors have been poſſeſſed of "extraordinary abilities and energy, and how "uncertain it is whether many of the ſaints, "who are honoured with red letter days in the "kalendar, ever poſſeſſed ſuch qualities, we find "the queſtion ſo intricate that we ſhould be in- "clined to pardon the poor phyſiognomiſt, were "he to refuſe an anſwer, and leave the deciſion "to the great infallible Judge."

2.

FURTHER REPLY.

THIS anſwer is good, but inſufficient. Let us endeavour further to inveſtigate the queſtion.

Who ever, yet, pretended abſolutely to diſtinguiſh ſaints from banditti, by inſpecting only the ſcull?

To me it appears that juſtice requires we ſhould, in all our deciſions concerning books, men, and opinions, judge each according to their pretenſions, and not aſcribe pretenſions which have not been made to any man.

I have heard of no phyſiognomiſt who has had, and am certain that I myſelf never have had, any ſuch preſumption.

Notwithſtanding which, I maintain, as a truth moſt demonſtrable, that, by the mere form, proportion, hardneſs, or weakneſs of the ſcull, the ſtrength or weakneſs of the general character may be known, with the greateſt certainty.

But, as has been often repeated, ſtrength and weakneſs is neither virtue nor vice, ſaint nor malefactor.

Power, like riches, may be employed to the advantage or detriment of ſociety; as the ſame wealth

wealth may be in the poſſeſſion of a ſaint or a demon: and, as it is with wealth, or arbitrary poſitive power, ſo is it with natural, innate, power. As in a hundred rich men there are ninety-nine who are no ſaints, ſo will there ſcarcely be one ſaint among a hundred men born with this power.

When, therefore, we remark, in a ſcull, great original and percuſſive power, we cannot, indeed, ſay this man was a malefactor, but we may affirm there was this exceſs of power, which, if it were not qualified, and tempered, during life, there is the higheſt probability it would have been agitated by the ſpirit of conqueſt, would have become a general, a conqueror; a Cæſar, or a Cartouch. Under certain circumſtances, he would, probably, have acted in a certain manner, and his actions would have varied according to the variation of circumſtances; but he would always have acted with ardour, tempeſtuouſly; always as a ruler and a conqueror.

Thus, alſo, we may affirm of certain other ſculls, which, in their whole ſtructure and form, diſcover tenderneſs, and a reſemblance to parchment, that they denote weakneſs; a mere capability of perceptive, without percuſſive, without creative,

creative, power. Therefore, under certain circumſtances, ſuch people would have acted weakly. They would not have had the native power of withſtanding this or that temptation, of engaging in this or that enterpriſe. In the faſhionable world, they would have acted the fop, the libertine in a more confined circle, and the enthuſiaſtic ſaint in a convent.

Oh how differently may the ſame power, the ſame ſenſibility, the ſame capacity, act, feel, and conceive, under different circumſtances!

And hence we may, in part, comprehend the poſſibility of predeſtination and liberty, in one and the ſame ſubject.

Take a man of the commoneſt underſtanding to a charnel houſe, and make him attentive to the differences of ſculls. In a ſhort time he will either perceive of himſelf, or underſtand when told, here is ſtrength, there weakneſs; here obſtinacy, and there indeciſion.

If ſhewn the bald head of Cæſar, as painted by Rubens or Titian, or that of Michael Angelo, what man would be dull enough not to diſcover that impulſive power, that rocky comprehenſion, by which they were peculiarly characteriſed; and that more ardour, more action, muſt be expected than from a ſmooth, round, flat head?

How

How characteriſtic is the ſcull of Charles XII.! How different from the ſcull of his biographer Voltaire! Compare the ſcull of Judas with the ſcull of Chriſt, after Holbein, diſcarding the muſcular parts, and, I doubt, if aſked which was the wicked betrayer, which the innocent betrayed, whether any one would heſitate.

I will acknowledge that when two determinate heads are preſented to us, with ſuch ſtriking differences, and the one of which is known to be that of a malefactor, the other that of a ſaint, it is infinitely more eaſy to decide; nor ſhould he who can diſtinguiſh between them, therefore, affirm he can diſtinguiſh the ſculls of ſaints from the ſculls of malefactors.

To conclude; who is unacquainted with the anecdote in Herodotus, that it was poſſible, many years afterward, on the field of battle, to diſtinguiſh the ſculls of the effeminate Medes from thoſe of the manly Perſians? I think I have heard the ſame remark made of the Swiſs and the Burgundians. This at leaſt proves it is granted that we may perceive, in the ſcull only, a difference of ſtrength, and manners, as well as of nations.

D.

OF THE DIFFERENCE OF SCULLS AS THEY RELATE TO SEX, AND, PARTICULARLY, TO NATIONS.

M. FISCHER has publiſhed an eſſay on the difference of bones, as they relate to ſex, and, particularly, to nations, which is well deſerving of attention. The following are ſome thoughts on the ſubject, concerning which nothing will be expected from me, but very much from M. Kamper.

Conſideration and compariſon of the external and internal make of the body, in male and female, teaches us that the one is deſtined for labour and ſtrength, and the other for beauty and propagation. The bones, particularly, denote maſculine ſtrength, in the former, and, ſo far as the ſtronger and the prominent are more eaſy to deſcribe than the leſs prominent and the weaker, ſo far is the male ſkeleton, and ſcull, the eaſieſt to define.

The general ſtructure of the bones, in the male, and of the ſcull, in particular, is, evidently, of ſtronger formation than in the female.

male. The body of the male increaſes, from the hip to the ſhoulder, in breadth and thickneſs: hence the broad ſhoulders, and ſquare form, of the ſtrong; whereas the female ſkeleton gradually grows thinner and weaker, from the hip, upward, and, by degrees, appears as if it were rounded.

Even ſingle bones in the female are more tender, ſmooth, and round; have fewer ſharp edges, cutting and prominent corners.

We may here, properly, cite the remark of Santorinus, concerning the difference of ſculls, as they relate to ſex. "The aperture of the "mouth, the palate, and, in general, the parts "which form the voice, are leſs in the female; "and the more ſmall and round chin, conſe-"quently the under part of the mouth, corre-"ſpond."

The round or angular form of the ſcull may be very powerfully, and eſſentially, turned to the advantage of the phyſiognomiſt, and become a ſource of innumerable individual judgments. Of this the whole work abounds with proofs and examples.

No man is perfectly like another, either in external conſtruction, or internal parts, whether great or ſmall, or in the ſyſtem of the bones. This difference

difference I find, not only between different nations, but between perſons of the neareſt kindred; but not ſo great between theſe, and between perſons of the ſame nation, as between nations remote from each other, whoſe manners and food are very different. The more confidently men converſe with, the more they reſemble each other, as well in the formation of the parts of the body, as in language, manners, and food; that is, ſo far as the formation of the body can be influenced by external accidents. Thoſe nations, in a certain degree, will reſemble each other that have commercial intercourſe; they being acted upon by the effects of climate, imitation, and habit, which have ſo great an influence in forming the body and mind; that is to ſay the viſible and inviſible powers of man; although national character ſtill remains, and which character, in reality, is much eaſier to remark than to deſcribe.

We ſhall leave more extenſive enquiries and obſervations, concerning this ſubject, to ſome ſuch perſon as Kamper, and refrain, as becomes us; not having obtained ſufficient knowledge of the ſubject to make remarks of our own, of ſufficient importance.

Differences, with reſpect to ſtrength, firmneſs, ſtructure,

ſtructure, and proportion of the parts, are, certainly, viſible in all the bones of the ſkeletons of different nations; but moſt in the formation of the countenance, which, every where, contains the peculiar expreſſion of nature; of the mind.

The ſcull of a Dutchman, for example, is in general rounder, with broader bones, curved and arched in all its parts, and with the ſides leſs flat, and compreſſed.

A Calmuc ſcull will be more rude and groſs; flat on the top, prominent at the ſides; the parts firm and compreſſed, the face broad and flat.

The ſcull of the Ethiopian ſteep, ſuddenly elevated; as ſuddenly ſmall, ſharp, above the eyes; beneath, ſtrongly projecting; circular, and high behind.

In proportion as the forehead of the Calmuc is flat and low, that of the Ethiopian is high and narrow; while the back part of an European head has a much more protuberant arch, and ſpherical form, behind, than that of a Negro.

ADDITIONS.

I.

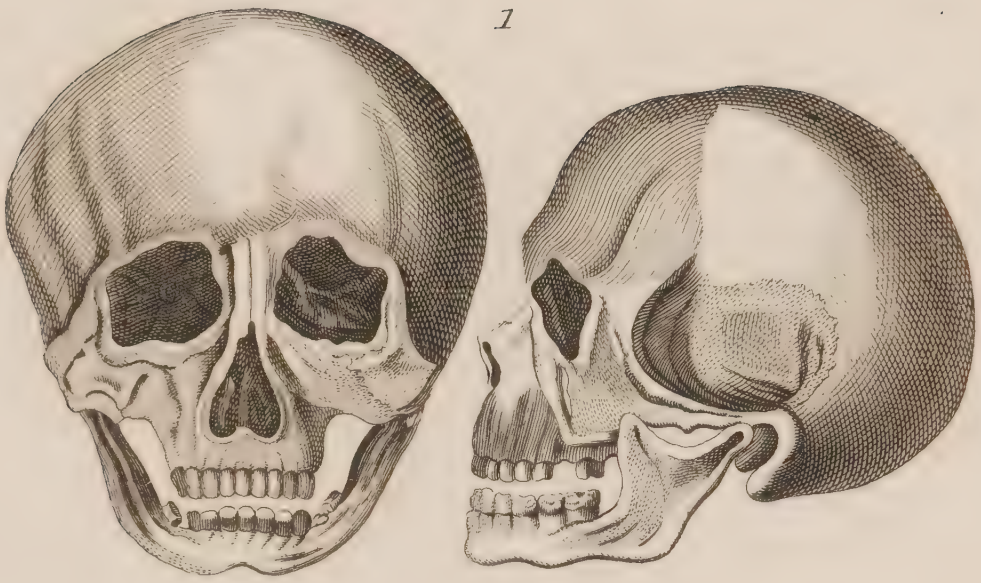
THE two following plates repreſent the ſculls of different nations.

1 Is the ſcull of a German, with all the marks of an European head.—Is very diſtinct from 2, 3 and 4. The hind part contains the thicker half, the fore part the thinner. The forehead is better arched; neither too ſteep nor too round. The perſon to whom it belonged was neither ſtupid nor a man of genius; but a cold, conſiderate, induſtrious, character.

3 Is an Eaſt-Indian ſcull, very diſtinct from the European; firſt, by the pointed arching of the top; next, by the ſhort back part; and, laſtly, the uncommonly ſtrong bones of the jaw, as well as of the whole countenance. It is indubitable that this ſcull is formed for more rude and ſenſible, and leſs delicate and ſpiritual enjoyment than the former.

2 An African, different from the two former in the narrowneſs of the back of the head, and the breadth of its baſis, which conſiſts of a very ſtrong bone: by the ſhort bone of the noſe,

1



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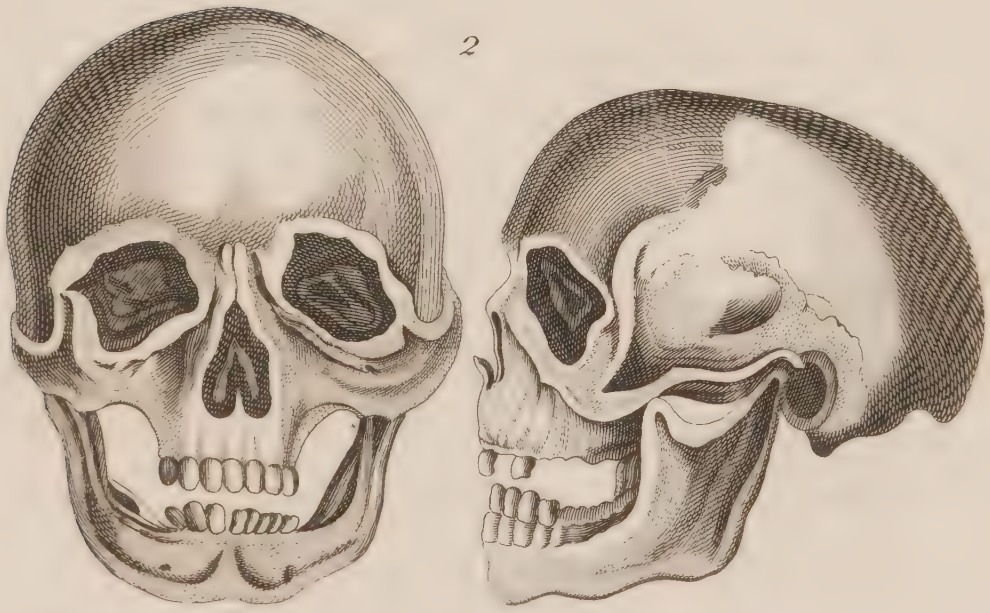

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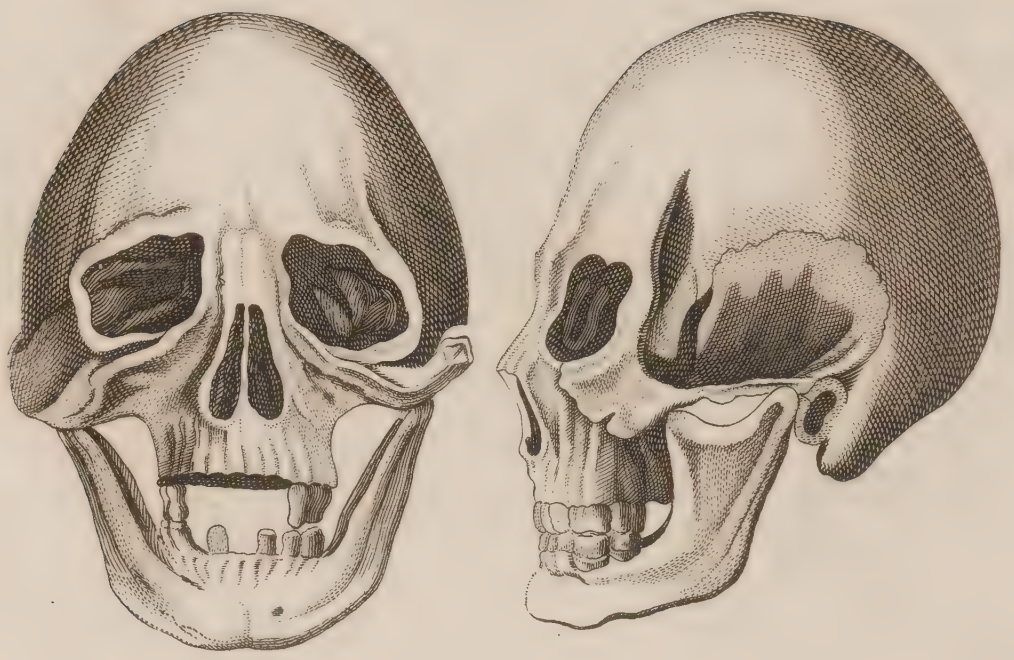

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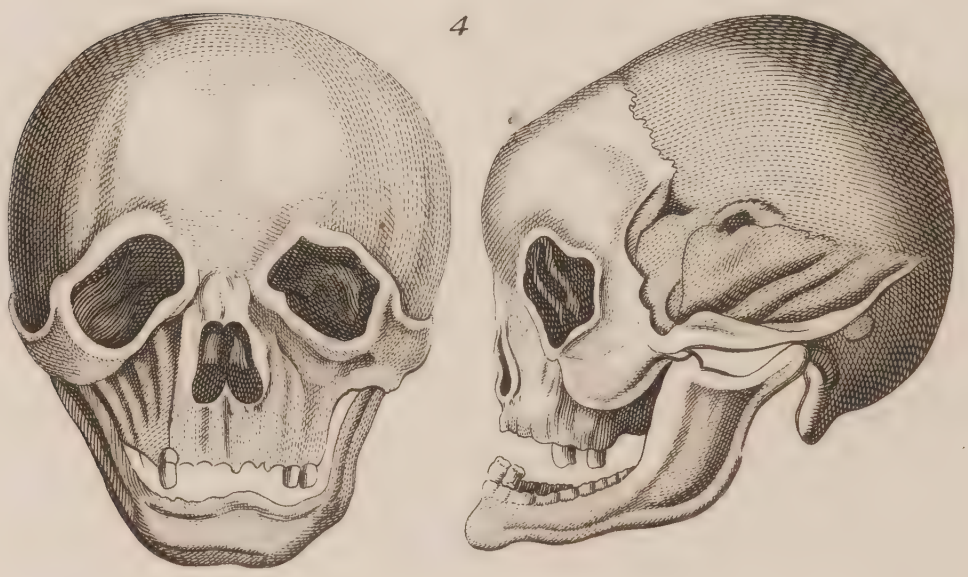


noſe, the projecting cavity for the teeth, which occaſion the ſhort flat noſes, and thick prominent lips of theſe people. I, particularly, remark the diſproportion of the forehead, to the other parts of the profile. The arching of the forehead, conſidered ſeparately, is by no means ſo ſtupid as the other parts evidently appear to be.

4 Of a wandering, or Calmuc, Tartar.—

This forehead, with reſpect to lowneſs, but not poſition, reſembles the forehead of a monkey. The cavities for the eyes are deep, the noſe bone ſhort and flat, ſo that it ſcarcely projects further than the bones beneath, therefore the chin is the more prominent, which, however, conſiſts of a conſiderably weak bone, and occaſions the whole countenance to have an unpleaſing, concave outline; whereas, the profiles of the other three countenances are convex. The low forehead and deep ſunk eye of the ape have been remarked to denote cowardice, and rapine. Receive it, reader, as a truth, proved by a thouſand experiments, that all general concavities of profile, that is to ſay concavities of form, betoken weak powers of mind, which en-

deavour, as all natural weakneſſes do, to ſupply and conceal their deficiencies by the ſtrength of cunning.

II.

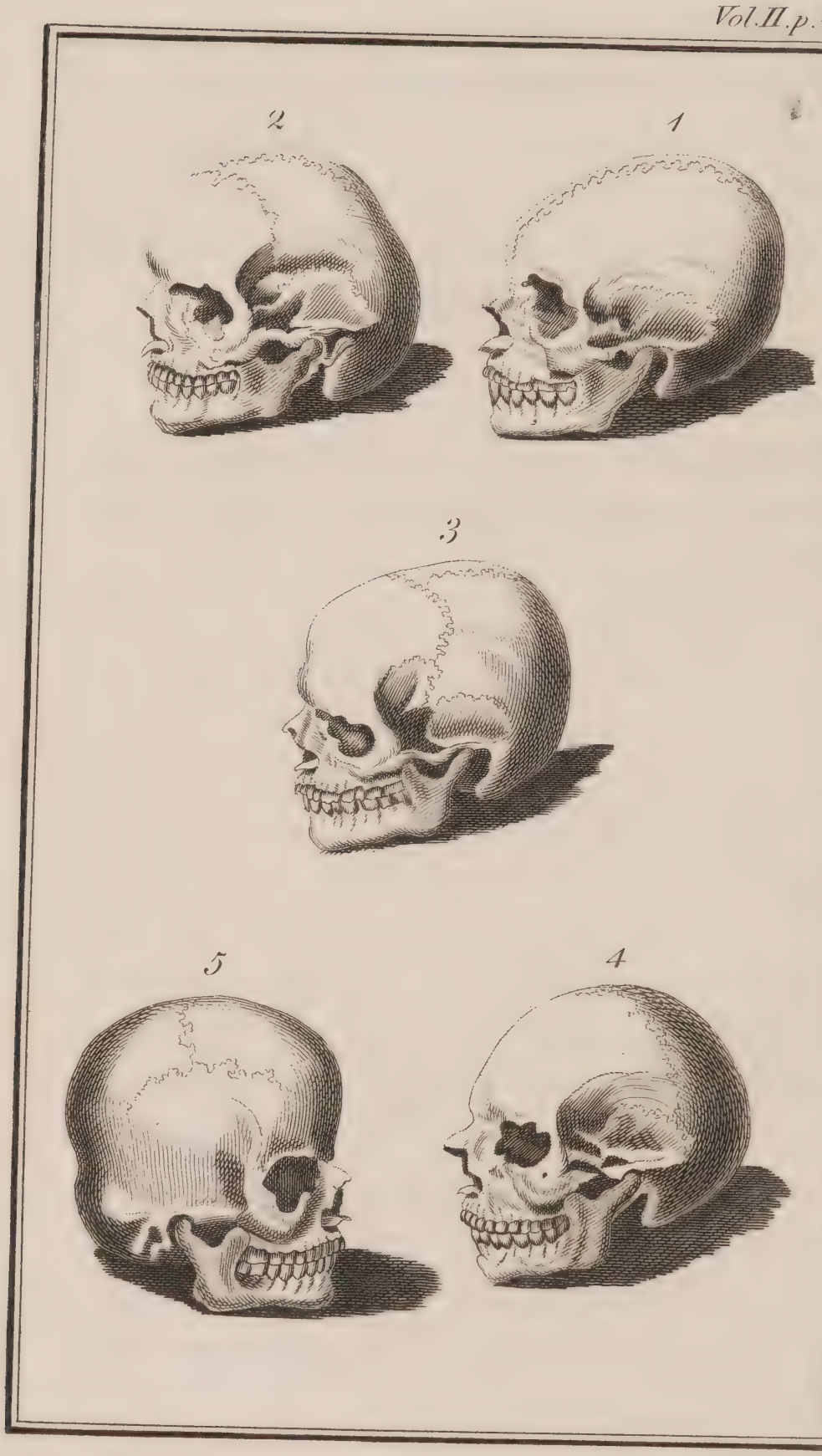
WE ſhall now conſider the third plate.

This contains 5 ſculls, copied from Veſalius. *a*)

I ſearched the beſt anatomical authors, and enquired of the beſt read phyſicians, of Geſſner and Haller, whether no anatomiſt had endeavoured to inveſtigate the differences of the ſcull, according to the differences of the mind, or to define the relations of the outlines. The only anſwer I could obtain was a quotation from Veſalius, with an engraving of five different heads, which I have copied, and which are here well deſerving of a place. *b*)

3 Is, according to him, the only natural form of the ſcull, which is that of an oblong ſpheroid, compreſſed at the ſides, and prominent before and behind.

I dare not affirm this is the only natural form, ſince many others might be drawn, of the beſt made men, the outlines of which are much more beautiful, more proportionate, and more ſignificant,


2
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ſignificant, than this. If, for example, the upper part of the forehead retreated a little more, and were the top and back of the ſcull ſomewhat more raiſed and arched, it would be much more perfect; though, as it is, it is a very intelligent thinking character.

Veſalius diſtinguiſhes various defective forms of the ſcull.

Of ſcull 4 he ſays—"The firſt deviation from "nature is where the arching in front is de-"fective."

This flattened round outline of the forehead bone, or *os coronale*, would produce heavineſs of underſtanding.

"2 The ſecond deviation is where the pro-"jecting forward is defective."—The back of the head is ſtill more unnatural. Were the *os coronale* compreſſed near the inſertion of the noſe, were it ſharper, and leſs round, it would be leſs unnatural.

"1 The third deviation is where the promi-"nence, both before and behind, is wanting." This was, certainly, in every reſpect, an idiot born, as the teeth, alſo, ſhew, eſpecially the relation of the upper teeth to the chin.

"5 The fourth deviation is where the two pro-"jections are on the ſides of the ſcull, though

" tranſverſely."—Were this forehead in profile entirely perpendicular, and did it not ſink at the bottom, it would not be ſtupid. Stupidity is occaſioned by the angle which is formed by the forehead and the bone of the noſe.

There are many other very unnatural forms, as, for example, thoſe ſculls which are round, or perpendicular in profile, thoſe which ſink inward in the front, and thoſe which are too much ſunken, or too much raiſed at the top. *c*)

REMARKS.

Vol. II. p. 229.

REMARKS.

a VESALIUS—I particularly recommend the ſtudy of his countenance, here annexed, to the phyſiognomiſt. How ſeldom do we meet ſuch firm, deciſive, preciſion; ſuch penetrating eyes; a noſe like this, which, conſidered abſtractedly, ſo denotes ripe, maſculine, underſtanding, or rather a ſound mind! Whenever I view this face, I feel anew how peculiar is the pleaſure of contemplating a great man, or even the image of a great man. Can there be a more ſublime, more godlike enjoyment, than that of underſtanding a noble human countenance?

b Caſpar Bauhin has copied theſe five kinds of ſculls, in his Theatrum Anatomicum; but the form which he has given as the moſt perfect is, probably, through the unſkilfulneſs of the deſigner, as imperfect and unnatural, as any one of the four can be; for, not to mention other defects, it is not only quite flat at the top but this unnatural flatneſs, alſo, is increaſed by a ſlight indenting. I muſt remark, that, in general, moſt anatomiſts and deſigners have but a ſmall perception of theſe ſo remarkable, and ſo infinitely important, varieties of the ſcull.

c Verum Galenus alibi hanc figuram excogitari quidem, non autem in rerum natura conſiſtere poſſe affirmat; quamvis interim Venetiis puer multis partibus deformis, ex admodum amens, hac figura hodie conſpicatur. Imo, apud Bononienſes mendicus ob-

ambulat, cui caput quadratum, ſed latius paullo quam longius contigit. Præterea Genuæ puellus annos natus forte tres a mendica oſtiatim circumlatus eſt, paullo poſt in nobiliſſima Belgarum Brabantia ab hiſtrionibus fuit propoſitus, cujus caput in utrumque latus protuberans duobus virorum capitibus grandius exſtitit.

Genuenſium, (ſays our author further) et magis adhuc Græcorum & Turcarum capita globi fere imaginem exprimunt, ad hanc quoque (quam illorum non pauci elegantem & capitis quibus varie utuntur, tegumentis accommodam cenſent) obſtetricibus nonnunquam magna matrum ſolicitudine opem ferentibus. Germani vero compreſſo plerumque occipitio & lato capite ſpectantur, quod pueri in cunis dorſo ſemper incumbant. Belgis oblongiora cæteris propemodum reſervantur permanentve capita, quod matres ſuos puerulos faſciis involutos in latere & temporibus potiſſimum dormire ſinant.

I am well convinced that violent bearings down, preſſures, and poſitions, may affect the form of the head, and the underſtanding, of the child; but I am equally well convinced that the inevitable preſſure ſuſtained in the birth does not injure the original form of the head. Nature aſſiſts herſelf, repairs the injury, and, by her labours from the internal to the external, reſtores order. How much muſt the feeble noſe ſuffer in birth, yet is it repaired by the internal power of nature. If a cartilage ſo yielding, and which muſt

ſuffer

ſuffer ſo much, can reſtore itſelf, how much muſt the ſcull ſuffer before it ſhall be unable to recover its form, by its own firmneſs, elaſticity, and internal power of life? How many blows and accidents muſt many children endure, without injury, at leaſt to the form of their forehead? Not but many ſchoolmaſters and fathers will heavily have to anſwer for the ſtupidity of children, which has been the conſequence of blows.

Our author alſo remarks—

Quod non naturales vocatæ capitis effigies etiam in egregie prudentibus (quandoquidem ſcilicet cerebrum nulla propria admodum indigeat figura) interdum ſpectentur; etiamſi tales calvariæ, ac potiſſimum futurarum ſpecie, a naturali forma differentes, nobis in cœmiteriis perquam raro ſeſe offerant, ut profecto ſubinde forſan occurrerent, ſi Alpium, quæ Italiam ſpectant, accolarum cœmiteria ſcrutaremur, quum illos homines non dictis modo capitis figuris, ſed longe etiam magis diſcrepantibus, deformes eſſe audiam.

E.

OF THE SCULLS OF CHILDREN.

THE head, or ſcull, of a child, drawn upon paper, without additional circumſtance, will be generally known, and ſeldom confounded with the head of an adult. But, to keep them diſtinct, it is neceſſary the painter ſhould not be too haſty and incorrect in his obſervations of what is peculiar, or ſo frequently generalize the particular, which is the eternal error of painters, and of ſo many pretended phyſiognomiſts.

Notwithſtanding individual variety, there are certain conſtant ſigns, proper to the head of a child, which as much conſiſt in the combination and form of the whole as in the ſingle parts.

It is well known that the head is larger, in proportion to the reſt of the body, the younger the perſon is; and it ſeems to me, from comparing the ſculls of the embryo, the child, and the man, that the part of the ſcull which contains the brain is proportionately larger than the parts that compoſe the jaw and the countenance. Hence it happens that the forehead, in children, eſpecially the upper part, is generally ſo prominent.

The

The bones of the upper and under jaw, with the teeth they contain, are later in their growth, and more ſlowly attain perfect formation. The under part of the head generally increaſes more than the upper, till it has attained full growth. Several proceſſes of the bones, as the *proceſſus mamillares*, which lie behind and under the ears, form themſelves after the birth; as in a great meaſure alſo do various hidden ſinuſſes, or cavities, in theſe bones. The quill-form of theſe bones, with their various points, ends, and protuberances, and the numerous muſcles which are annexed to them, and continually in action, make the greater increaſe, and change, more poſſible and eaſy than can happen in the ſpherical bony covering of the brain, when once the ſutures are entirely become ſolid.

This unequal growth, of the two principal parts of the ſcull, muſt neceſſarily produce an eſſential difference in the whole; without enumerating the obtuſe extremities, the edges, ſharp corners, and ſingle protuberances, which are chiefly occaſioned by the action of the muſcles.

As the man grows, the countenance below the forehead becomes more protuberant; and, as the ſides of the face, that is to ſay, the temple bones, which alſo are ſlow in coming to perfection,

ſection, continually remove further from each other, the ſcull gradually loſes that pear form which it appears to me to have had in embryo.

The *ſinus frontales* firſt form themſelves after birth. The prominence at the bottom of the forehead, between the eyebrows, is likewiſe wanting in children: the forehead joins the noſe without any remarkable curve.

This latter circumſtance may, alſo, be obſerved in ſome grown perſons, when the *ſinus frontales* are either wanting or very ſmall; for theſe cavities are found very different in different ſubjects.

The noſe alters exceedingly, during growth; but I am unable to explain in what manner the bones contribute to this alteration, it being chiefly cartilaginous. Accurately to determine this, many experiments on the heads and ſculls of children, and grown perſons, would be neceſſary; or, rather, if we could compare the ſame head with itſelf, at different ages, which might be done by the means of ſhades, ſuch gradations of the head or heads would be of great utility to the phyſiognomiſt.

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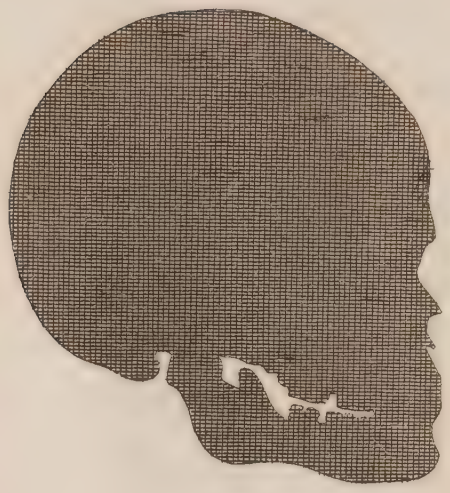

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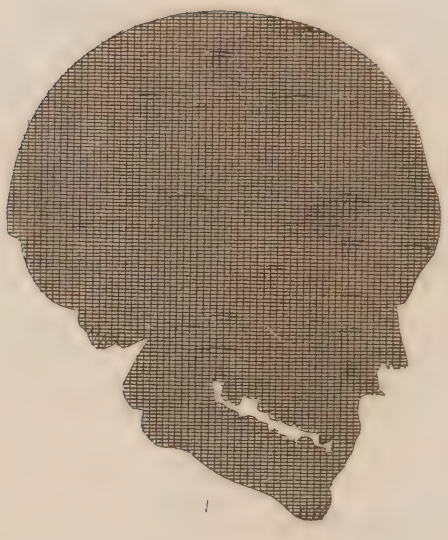

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ADDITIONS.

LET us once more produce ſome ſculls, in order to elucidate what has been ſaid, and ſtill more to confirm the not enough acknowledged truth, that the ſtudy of ſculls is the only certain foundation of phyſiognomy.

I.

THREE mere ſhades of men's ſculls.—Laugh or laugh not.—Facts are produced. They muſt be controverted by fact; every thing but fact is unworthy of the wiſe, contemptible to the lover of truth, and not to be endured by unprejudiced reaſon. Here is no complexion, feature, or motion; yet how ſpeaking are theſe three ſculls, ſolely from the difference of the outlines

I here from abſtracted, abſolutely certain, experience, pronounce the following ſentence.

1 The moſt delicate, and weakeſt; manifeſtly female, and muſt by nature have had a taſte for the minute, the neat, and the punctilious; a ſpirit of reſtleſſneſs and avarice; was friend or enemy,

enemy, as it might happen—Was ſagacious in trifles.

2 Is not ſo weak, though ſtill tender: not ſo narrow minded.

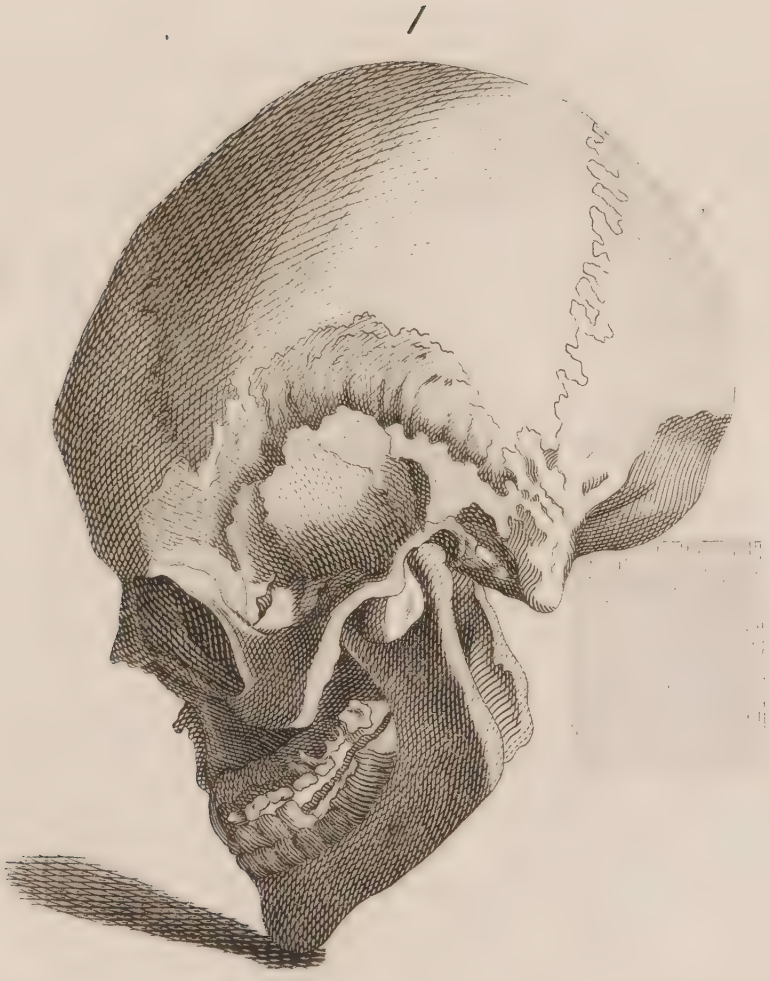
3 Is maſculine: the female ſcull ſeldom has ſuch *ſinus frontales*; it may be ſaid never. It is the moſt open, candid, intelligent, of the three; without being a genius of the firſt or ſecond order.

II.

THE perpendicularity of the profile 1, at leaſt compared with 2, taken on the whole, appears to me to expreſs a want of wit and ſenſibility; but the chin, and the angle which the noſe forms with the forehead, compenſate this defect. Pertinacity, without extraordinary power, is evident to every obſerver, in the outline from the inſertion of the noſe to the top of the ſcull.

2 Very different from 1. The firſt plan of a long arched noſe. How ſtrong are the cavities of the retreating forehead! How long and groſs is the under part of the head! How little of the delicate, the compreſſed, the compact! What an empty unfeeling being! Craft, malice, and ſtupidity.

III. TO



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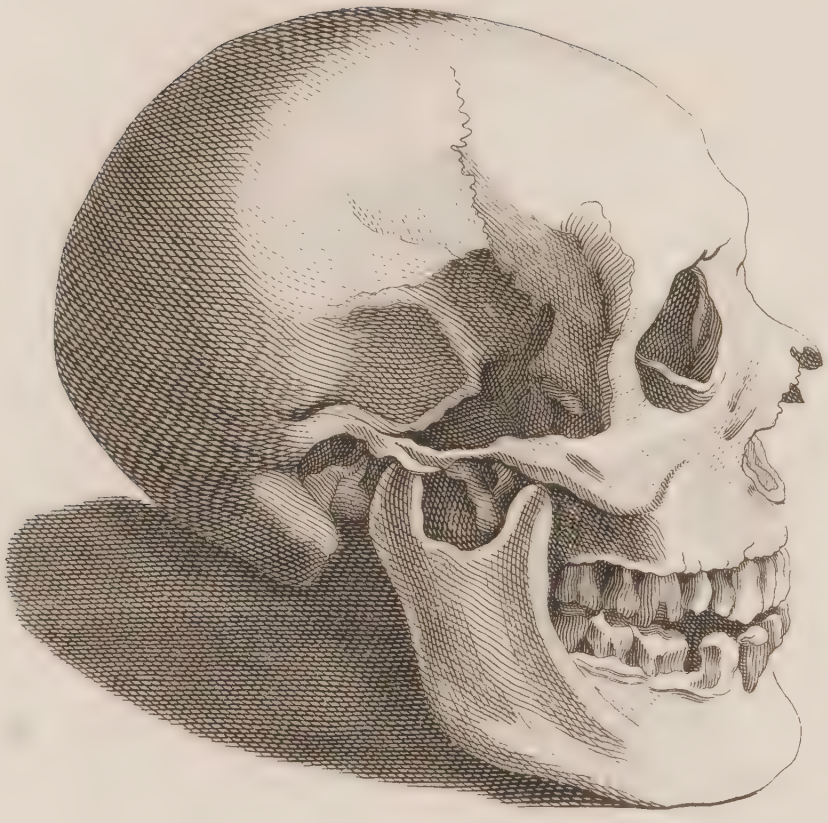

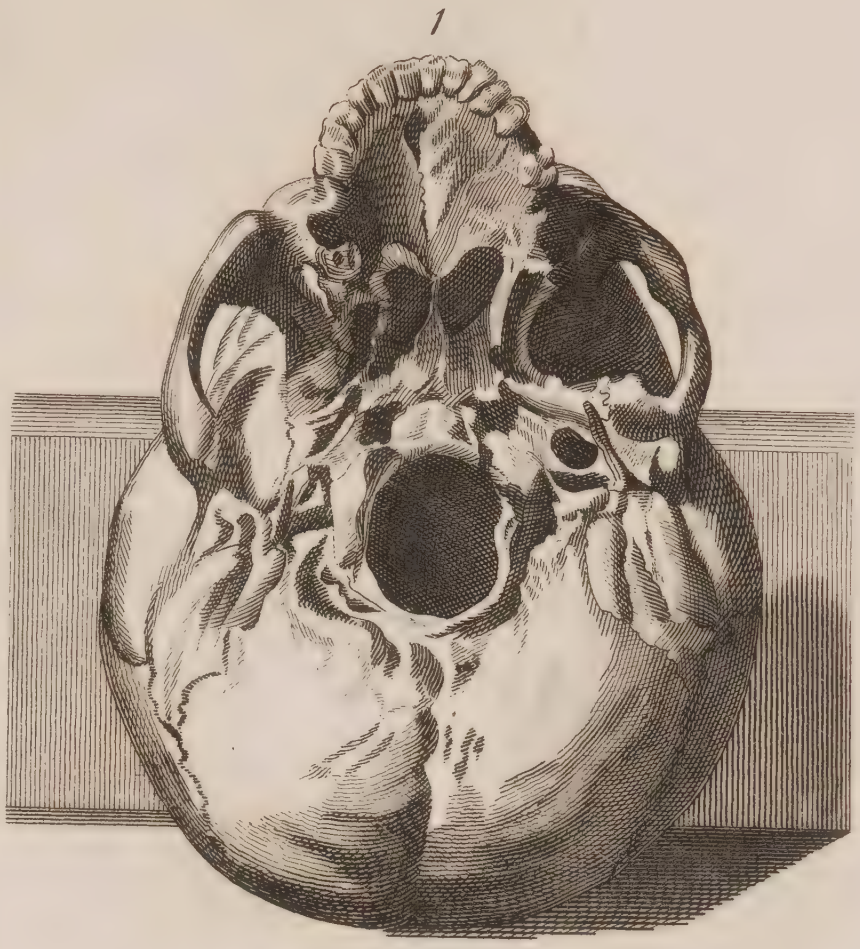
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III. 2

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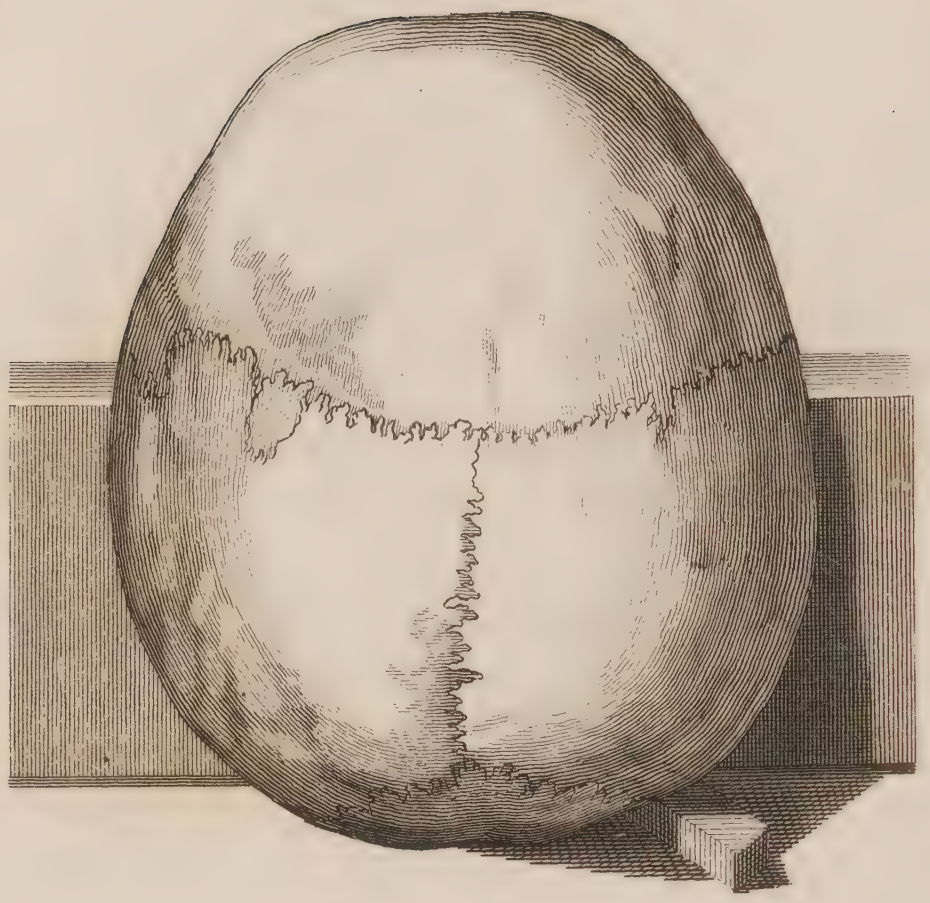


III.

TO promote and render phyſiognomonical knowledge more preciſe, the human ſcull ought to be contemplated in every poſition, and, eſpecially, as delineated in the annexed plates.

The form, ſize, and proportion of the whole; the more or leſs oval; its relative height and breadth; ought each to be remarked. The preſent ſcull, viewed in this poſition, appertains to the long, and, when viewed in front, to the ſhort, claſs; and the ſpace to the Sutura Coronalis is large.

The arching in front ſhould next be remarked, and its prominence; it being of great, yet of eaſily defined, ſignificance.

In the ſcull here produced, the arching, according, at leaſt, to the drawing, is very uncommon. How much more of power, penetration, and character would it have, were the curve more pure or accurate!

The three ſutures ſhould, in the third place, be remarked; their general arching, and, particularly, their ſmaller configuration. I am unable to ſpeak with preciſion on this ſubject, though

though I well know that nature, like an excellent writer, is accurate in her minuteſt parts.

We ſhould, fourthly, notice the under part, forming an arch, in this poſition; eſpecially the indenting flatneſs, or concavity, near the point on which it reſts.

a) In ſcull 1, the curve formed by the teeth ſhould be obſerved; and, from the pointed, or flat, we may deduce weakneſs, or power.

b) The acuteneſs, or obtuſeneſs, of the upper jaw ſhould be remarked.

c) The form and ſize of the aperture.

d) The ſtrength of the bone *os occipitis capitula.*

e) The *proceſſus mamillares.*

f) Particularly, the rigidneſs of the whole *os occipitis* *.

* The letters *a*, *b*, *c*, &c. which are found in the German, are only ſigns correſponding to firſtly, ſecondly, &c. T.

IV. HOW

1
2
3

IV.

HOW different are foreheads, when viewed from above downward; and how expreſſive may theſe differences be!

I imagine nature cannot ſpeak more deciſively, in the ſcull, alone, or in any part of the ſcull, than ſhe does here.

Whoever, in theſe foreheads, does not obtain hints, for new diſcoveries, may be a good, a worthy, a uſeful and friendly man, but no phyſiognomiſt.—Is it neceſſary that all men ſhould be phyſiognomiſts?

The firſt outline is that, not of a ſtupid, but, of a man of very ordinary capacity.

The ſecond of a very intelligent man.

The third is after a buſt, in plaſter, of Locke.

V.

THE more we conſider the human body, and the more we vary its poſition, to examine its outlines, the more ſhall we diſcover of the character of the mind by which it is inhabited, and of aſſignable, and preciſe, tokens of its power and activity.

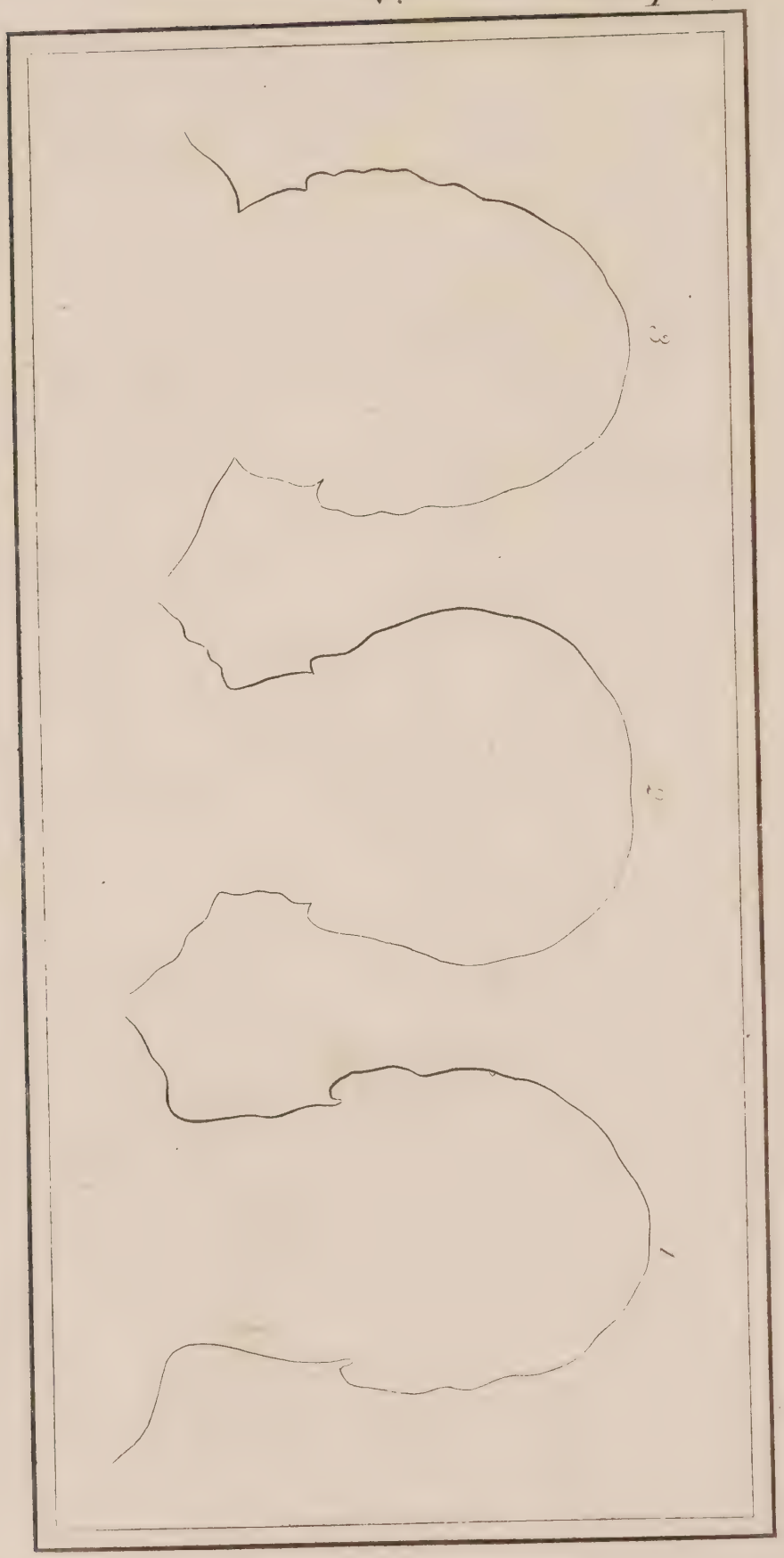
I am of opinion that man, conſidered under every aſpect, even though but in ſhade, from head to foot, before, behind, in profile, half profile, quarter profile, will afford opportunities of making the moſt new and important diſcoveries of the all ſignificance of the human body.

I hold it to be the ſimpleſt way to take the ſhades of heads of perſons whoſe characters I know, rather than to conſider thoſe known to me only phyſiognomonically; and whoſe characters, likewiſe, were remarkably different.

I choſe, therefore, three bare heads, of very different capacities, and found the difference of their outlines great indeed.

The firſt is rather a very induſtrious, than a very quick acting, man; of a calm, noble, compaſſionate character; firm, ſimple, profound; whoſe reaſon can with difficulty be impoſed upon:

V. *Vol. II. p. 241.*



upon: in wit inexhauſtible; not brilliant, but therefore the deeper: weak of memory.

The ſecond is the head of poetry, of genius; but calm reaſon, and, probably, preciſion of underſtanding, and penetration, are alſo wanting *.

The third is, in every reſpect, completely ſtupid. The compreſſed ſides, the ſhort neck, the egg formed, pointed head, are ſtrikingly remarkable.

I have obſerved that the bare head which is circular, when ſeen behind, is the beſt; the flat denotes mediocrity, often weakneſs; and the gradually pointed, or conical, folly.

* By underſtanding, I mean the capacity of perceiving and defining the ſigns of things, and what are, or what are not, their adjuncts.

By reaſon, the capacity of perceiving and defining the things themſelves, and what are, or are not, their adjuncts.

XI.

ESSAY, BY A LATE LEARNED MAN OF OLDENBURG *, ON PHYSIOGNOMY, INTERSPERSED WITH SHORT REMARKS, BY THE AUTHOR.

"I AM as clearly convinced of the truth of "phyſiognomy as Lavater, and of the all-ſigni-"ficance of each limb and feature. True it is "that the mind may be read in the lineaments "of the body, and its motions in the features, "and their ſhades †.

"Connection and harmony, cauſe and effect, "exiſt through all nature; therefore, between "the external and internal of man. Our form "is influenced by our parents, by the earth on "which we walk, the ſun that warms us with "its rays, the food that aſſimilates itſelf with "our ſubſtance, the incidents that determine the "fortunes of our lives: theſe all modify, repair, "and chiſſel forth the body, and the marks of the

* M. Sturtz.

† Es iſt wahr daſs ſich der umriſs der ſeele in den wölbungen ihres ſchleyers bildet, und ihre bewegung in den falten ihres kleides. Literally—It is true that the outline of the ſoul forms itſelf in the arching of its veil, and its motion in the folds of its garment.

"tool

" tool are apparent both in body and mind. Each " arching, each ſinucoſity of the external, adapts " itſelf to the individuality of the internal. It is " adherent, and pliable, like wet drapery. Were " the noſe but little altered, Cæſar would not be " the Cæſar with whom we are acquainted."

" When the ſoul is in motion, it ſhines " through the body as the moon through the " ghoſts of Oſſian; each paſſion throughout the " human race has ever the ſame language."—(From eaſt to weſt envy no where looks with the ſatisfied air of magnanimity; nor will diſcontent appear like patience. Wherever patience is, there is it expreſſed by the ſame ſigns; as likewiſe are anger, envy, and every other paſſion.)—" Philoctetes certainly expreſſes not " the ſenſation of pain like a ſcourged ſlave. " The angels of Raphael muſt ſmile more no- " bly than the angels of Rembrandt; but joy " and pain ſtill have each their peculiar ex- " preſſion: they act according to peculiar laws " upon peculiar muſcles and nerves, however " various may be the ſhades of their expreſ- " ſion; and the oftener the paſſion is repeated, " or ſet in motion, the more it becomes a pro- " penſity, a favourite habit; the deeper will be " the furrows it ploughs.

" But inclination, capacity, modes and grada-

" tions of capacity, talents, and an ability for " buſineſs lie much more concealed."—(Very true, but having diſcovered the ſigns of theſe, how much of what cannot be miſtaken ſhall we meet with in every object we obſerve!)— " A good obſerver will diſcover the wrathful, " the voluptuous, the proud, the diſcontented, " the malignant, the benevolent, and the compaſ- " ſionate, with little difficulty."—(Moſt true!)— " But the philoſopher, the poet, the artiſt, and " their various partitions of genius, he will be " unable to determine with equal accuracy. " And it will be ſtill more difficult to aſſign the " feature or trait in which the token of each " quality is ſeated; whether underſtanding be " in the eye-bone, wit in the chin, and poetical " genius in the mouth."—(Yet I hope, I believe, nay, I know, that the preſent century ſhall render this poſſible. The penetrating author of this eſſay would not only have found it poſſible, but would have performed it himſelf, had he only ſet apart a ſingle day to compare and examine a well-arranged collection of characters, either in nature, or well-painted portraits.)— " Our attention is always excited whenever we " meet with a remarkable man, and we all are " more or leſs empirical phyſiognomiſts. We " perceive in the aſpect, the mien, the ſmile, the

" mechaniſm

" mechaniſm of the forehead, ſometimes malice,
" ſometimes wit, at others penetration. We
" expect, and preſage, from the impulſe of la-
" tent ſenſation, very determined qualities, from
" the form of each new acquaintance; and,
" when this faculty of judging is improved by
" an intercourſe with the world, we often ſuc-
" ceed to admiration in our judgment on ſtran-
" gers.

" Is this feeling, internal unacquired ſenſa-
" tion, which is inexplicable; or is it compariſon,
" indication, concluſion from a character that
" we have examined to another which we have
" not, and occaſioned by ſome external reſem-
" blance? Feeling is the ægis of enthuſiaſts
" and fools, and, though it may often be con-
" formable to truth, is ſtill neither demonſtra-
" tion, nor confirmation, of truth; but induc-
" tion is judgment founded on experience, and
" this way, only, will I ſtudy phyſiognomy.

" I meet many ſtrangers, with an air of
" friendſhip; I recede from others with cool
" politeneſs, although there is no expreſſion of
" paſſion to attract, or to diſguſt. On farther
" examination, I always found that I have ſeen
" in them ſome trait either of a worthy or a
" worthleſs perſon, with whom I was before ac-
" quainted. A child, in my opinion, acts from

" like motives, when he evades, or is pleaſed
" with, the careſſes of ſtrangers; except that he
" is actuated by more trifling ſigns; perhaps by
" the colour of the clothes, the tone of the
" voice; or, often, by ſome motion, which he
" has obſerved in the parent, the nurſe, or the
" acquaintance."

(This cannot be denied to be often the caſe; much more often than is commonly ſuppoſed; yet I make no doubt of being able to prove that there are, in nature, and art, a multitude of traits, eſpecially of the extremes of paſſionate, as well as diſpaſſionate, faculties, which, of themſelves, and without compariſon with former experiments, are, with certainty, intelligible, to the moſt unpractiſed obſerver. I believe it to be incorporated in the nature of man, in the organization of our eyes and ears, that he ſhould be attracted or repulſed, by certain countenances, as well as by certain tones. Let a child, who has ſeen but a few men, view the open jaws of a lion, or tiger, and the ſmile of a benevolent perſon, and his nature will, infallibly, ſhrink from the one, and meet the ſmile of benevolence with a ſmile; not from reaſon and compariſon, but from the original feelings of nature. For the ſame reaſon, we liſten with pleaſure to a delightful melody and ſhudder at diſcordant

diſcordant ſhrieks; as little as there is of compariſon or conſideration, on ſuch an occaſion, ſo is there equally little on the firſt ſight of an extremely pleaſing, or an extremely diſguſting, countenance.)

" It is not, therefore, mere ſenſation, ſince I " have good reaſon, when I meet a perſon who " reſembles Turenne, to expect ſagacity, cool " reſolution, and ardent enterpriſe. If, in three " men, I find one poſſeſſed of the eyes of Tu- " renne, and the ſame marks of prudence; ano- " ther with his noſe, and high courage; the " third with his mouth and activity; I then " have aſcertained the ſeat where each quality " expreſſes itſelf, and am juſtified in expecting " ſimilar qualities wherever I meet ſimilar fea- " tures. Had we, for centuries paſt, examined " the human form, arranged characteriſtic fea- " tures, compared traits, and exemplified in- " flexions, lines, and proportions, and had we " added explanations to each, then would our " Chineſe alphabet of the race of man be com- " plete, and we need but open it to find the in- " terpretation of any countenance. Whenever " I indulge the ſuppoſition that ſuch an elemen- " tary work is not abſolutely impoſſible, I ex- " pect more from it than even Lavater. I ima- " gine we may obtain a language ſo rich, and ſo

" determinate, that it ſhall be poſſible, from de-
" ſcription only, to reſtore the living figure; and
" that an accurate deſcription of the mind ſhall
" give the outline of the body, ſo that the phyſi-
" ognomiſt, ſtudying ſome future Plutarch, ſhall
" regenerate great men, and the ideal form ſhall,
" with facility, take birth from the given defi-
" nition." (Excellent!—And, be the author in jeſt or earneſt, this is what I, entirely, without dreaming, and moſt abſolutely, expect from the following century, for which purpoſe, with God's good pleaſure, I will hazard ſome eſſays, when I ſhall ſpeak on phyſiognomonical lines.)

" With theſe ideal forms ſhall the chambers
" of future princes be hung, and he who comes
" to ſolicit employment ſhall retire without mur-
" muring, when it is proved to him that he is
" excluded by his noſe."—(Laugh or laugh not, friends, or enemies, of truth, this will, this muſt, happen.)—" By degrees I imagine to myſelf a
" new, and another world, whence error and
" deceit ſhall be baniſhed."—(Baniſhed they would be were phyſiognomy the univerſal religion, were all men accurate obſervers, and were not diſſimulation obliged to recur to new arts, by which phyſiognomy, at leaſt for a time, may be rendered erroneous.)—" We have to
" enquire whether we ſhould therefore be hap-
" pier."

" pier."—(Happier we ſhould, certainly, be; although the preſent conteſt between virtue and vice, ſincerity and diſſimulation, which ſo contributes to the developement of the grand faculties of man, renders, as I may ſay, human virtue divine, exalting it to heaven.)—" Truth " is ever found in the medium; we will not " hope too little from phyſiognomy, nor will " we expect too much.—Here torrents of ob- " jections break in upon me, ſome of which I " am unable to anſwer.

" Do ſo many men in reality reſemble each " other? Is not the reſemblance general; and, " when particularly examined, does it not va- " niſh; eſpecially, if the reſembling perſons be " compared feature by feature?

" Does it not happen that one feature is in " direct contradiction to another; that a fearful " noſe is placed between eyes which betoken " courage?"

(In the firm parts, or thoſe capable of ſharp outlines, accidents excepted, I have never yet found contradictory features; but often have between the firm, and the flexible, or the ground-form of the flexible, and their apparent ſituation. By ground-form I mean to ſay that which is preſerved after death, unleſs diſtorted by violent diſeaſe.)

" It is far from being proved that reſemblance

" of

" of form univerſally denotes reſemblance of " mind. In families where there is moſt re- " ſemblance, there are often the greateſt varieties " of mind. I have known twins, not to be " diſtinguiſhed from each other, between whoſe " minds there was not the leaſt ſimilarity."—(If this be literally true, I will renounce phyſiognomy; and, to whoever ſhall convince me of it, I will give my copy of theſe fragments, and a hundred phyſiognomonical drawings.

Nor will I be my own judge, I leave it to the worthy author of this remark to chooſe three arbitrators; let them examine the fact, accurately, and, if they confirm it, I will own my error. Shades, however, of theſe twin brothers will, firſt, be neceſſary. In all the experiments I have made, I declare, upon my honour, I have never made any ſuch remark.)

" And how ſhall we be able to explain the " innumerable exceptions which almoſt over- " whelm rule? I will only produce ſome from " my own obſervation. Dr. Johnſon had the " appearance of a porter; not the glance of " the eye, not any trait of the mouth, ſpeak the " man of penetration, or of ſcience."

(When a perſon of our author's penetration and judgment thus affirms, I muſt heſitate, and ſay, he has obſerved this, I have not.—But how does it happen that, in more than ten years obſervation,

ſervation, I have never met any ſuch example? I have ſeen many men, eſpecially in the beginning of my phyſiognomonical ſtudies, whom I ſuppoſed to be men of ſenſe, and who were not ſo; but never, to the beſt of my knowledge, did I meet a wiſe man whom I ſuppoſed a fool. In the firſt volume, page 61, plate III. is an engraving of Johnſon. Can a countenance more tranquilly fine be imagined, one that more poſſeſſes the ſenſibility of underſtanding, planning, ſcrutinizing? In the eye-brows, only, and their horizontal poſition, how great is the expreſſion of profound, exquiſite, penetrating, underſtanding!)

"Hume's was the countenance of a common "man."

(So ſays common report; I have no anſwer but that I ſuſpect the aſpect, or flexible features, on which moſt obſervers found their phyſiognomonical judgment, have, as I may ſay, effaced the phyſiognomy of the bones; as, for example, the outline and arching of the forehead, to which ſcarcely one in a hundred direct their attention.)

"Churchill had the look of a drover; Gold-"ſmith of a ſimpleton; and the cold eyes of "Strange do not betray the artiſt."

(The greateſt artiſts have often the coldeſt eyes. The man of genius and the artiſt are two perſons.

perſons. Phlegm is the inheritance of the mere artiſt.)—" Who would ſay that the apparent ar-
" dour of Wille ſpeaks the man who paſſed his
" life in drawing parallel lines?"—(Ardour and phlegm are not incompatible: the moſt ardent men are the cooleſt. Scarcely any obſervation has been ſo much verified as this; it appears contradictory but is not. Ardent, quickly determining, reſolute, laborious, and boldly enterpriſing men, the moments of ardour excepted, have the cooleſt of minds. The ſtyle and countenance of Wille, if the profile portrait of him which I have is a likeneſs, have this character in perfection.)

" Boucher, the painter of the graces, has the
" aſpect of an executioner."—(Truly ſo. Such was the portrait I received. But then, my good Mr. Sturtz, let us underſtand what is meant by theſe painters of the graces. I find as little in his works, as in his countenance. None of the paintings of Boucher were at all to my taſte. I could not contemplate one of them *con amore*, and his countenance had the ſame effect. I can now comprehend, ſaid I, on the firſt ſight of his portrait, why I have never been pleaſed with the works of Boucher.)

" I ſaw a criminal condemned to the wheel,
" who, with ſatanic wickedneſs, had murdered
" his

" his benefactor, and who yet had the benevo-
" lent and open countenance of an angel of
" Guido. It is not impoſſible to diſcover the
" head of a Regulus among guilty criminals, or
" of a veſtal in the houſe of correction."—(This I can, from experience, confirm. Far be contradiction from me on this ſubject. But ſuch vicious perſons, however hateful with reſpect to the appearance and effect of their actions, or even to their internal motives, were not originally wicked. Where is the pure, the noble, finely formed, eaſily irritated man, with angelic ſenſibility, who has not his deviliſh moments, in which, were not opportunity happily wanting, he might, in one hour, be guilty of ſome two or three vices which ſhould exhibit him, apparently at leaſt, as the moſt deteſtable of men; yet may he be a thouſand times better and nobler than numerous men of ſubaltern minds, held to be good, who never were capable of committing acts ſo wicked, for the commiſſion of which they ſo loudly condemn him, and for the good of ſociety are in duty bound to condemn?)

" Lavater will anſwer, ſhew me theſe men,
" and I will comment upon them, as I have
" done upon Socrates. Some ſmall, often un-
" remarked, trait will, probably, explain what
" appears to you ſo enigmatical.

" But

" But will not ſomething creep into the com-
" mentary which never was in the text?"

(This may, but ought not to, happen. I will, alſo, grant that a man with a good countenance may act like a rogue; but, in the firſt place, at ſuch a moment, his countenance will not appear good; and, in the next, he will infinitely oftener act like a man of worth.)

" Ought we from a known character to draw
" concluſions concerning one unknown?—Or,
" is it eaſy to diſcover what that being is who
" wanders in darkneſs, and dwells in the houſe
" of contradiction; who is one creature to-day,
" and to-morrow the very reverſe? For how ſel-
" dom do we find a man

" Qui
" Qualis ab initio proceſſerit et ſibi conſtet?"

(How true, how important is this! How neceſſary a beacon to warn and terrify the phyſiognomiſt!)

" What ſhould we think of Auguſtus, if we
" were only acquainted with his conduct to
" Cinna; or of Cicero, if we knew him only
" from his conſulate? How gigantic riſes Eli-
" zabeth among queens, yet how little how
" mean was the ſuperannuated coquette! James
" II. a bold general and a cowardly king!
" Monk the revenger of monarchs, the ſlave
" of

" of his wife! Algernon Sidney and Ruſſel,
" patriots worthy Rome, ſold to France! Bacon
" the father of wiſdom, a bribed judge!—Such
" diſcoveries make us ſhudder at the aſpect of
" man, and ſhake off friends and intimates like
" coals of fire from the hand.

" When ſuch cameleon minds can be, at one
" moment, great, at another contemptible, and
" alter their form, what can that form ſay?"

(Their form ſhews what they may, what they ought to, be; and their aſpect, in the moment of action, what they are. Their countenance ſhews their power, and their aſpect the application of their power. The expreſſion of their littleneſs may probably be like the ſpots of the ſun, inviſible to the naked eye.)

" Is not our judgment tinged by that medium
" through which we are accuſtomed to look?"
—(Oh yes, yes, yes!)—" Smellfungus views all
" objects through a blackened glaſs; another
" through a priſm. Many contemplate virtue
" through a diminiſhing, and vice through a
" magnifying, medium."——(How excellently expreſſed!)

" A work by Swift, on phyſiognomy, would
" certainly have been very different from that
" of Lavater.

" National phyſiognomy is ſtill a large uncul-
" tivated field. The families of the four claſſes

" of

" of the race of Adam from the Eſquimaux to
" the Greeks. In Europe—In Germany, alone,
" what varieties are there which can eſcape no
" obſerver! Heads bearing the ſtamp of the
" form of government, which ever will influ-
" ence education; republican haughtineſs, proud
" of its laws; the pride of the ſlave who feels
" pride becauſe he has the power of inflicting
" the ſcourges he has received; Greeks under
" Pericles, and under Haſſan Pacha; Romans,
" in a ſtate of freedom, governed by emperors,
" and governed by popes; Engliſhmen under
" Henry VIII. and Cromwell!—How have I
" been ſtruck by the portraits of Hampden,
" Pym, and Vane.—Hancock and Lord North!
" —All produce varieties of beauty, according
" to the different nations."

(I cannot expreſs how much I am indebted to the author of this ſpirited and energetic eſſay. How worthy an act was it in him whom I had unintentionally offended, concerning whom I had publiſhed a judgment far from ſufficiently noble, to ſend me this eſſay, with liberty to make what uſe of it I pleaſed! In ſuch a manner, in ſuch a ſpirit, may informations, corrections, or doubts, be ever conveyed to me!—Shall I need to apologize for having inſerted it? Or, rather, will not moſt of my readers ſay, give us more ſuch?)

XII. QUO-

XII.

QUOTATIONS FROM HUART.

1.

"SOME are wiſe and appear not to be ſo; "others appear wiſe and are not ſo: ſome, "again, are not, and appear not to be wiſe; "and others are wiſe, and alſo appear to be "wiſe."

(A touchſtone for many countenances.)

2.

"The ſon is often brought in debtor to the "great underſtanding of the father."

3.

"Wiſdom in infancy denotes folly in man-"hood."

4.

"No aid can make thoſe bring forth who "are not pregnant."

(Expect not, therefore, fruit where ſeed has not been ſown. How advantageous, how important, would phyſiognomy become, were it, by being acquainted with every ſign of intellectual and moral pregnancy, enabled to render aid to all the pregnant, and to the pregnant only!)

5.

" The external form of the head is what it " ought to be, when it reſembles a hollow globe " ſlightly compreſſed at the ſides, with a ſmall " protuberance at the forehead, and back of the " head. A very flat forehead, or a ſudden de- " ſcent at the back of the head, are no good to- " kens of underſtanding."

(Notwithſtanding the compreſſure, the profile of ſuch a head would be more circular than oval. The profile of a good head ought to form a circle combined only when with the noſe; therefore without the noſe, it approaches much more to the oval than the circular. " A very flat forehead," ſays our author, " is no ſign of good under- " ſtanding." True, if the flatneſs reſembles that of the ox. But I have ſeen perfectly flat foreheads, let me be rightly underſtood, I mean flat only between and above the eyebrows, in men of great wiſdom. Much, indeed, depends upon the poſition, and curve, of the outline of the forehead.)

6.

" No animal has ſo much brain as man. " Were the quantity of brain in two of the " largeſt oxen compared to the quantity found

" in

" in the ſmalleſt man, it would prove to be leſs.
" The nearer reaſon the more brain."

7.

" Large oranges have thick ſkins, and little
" juice. Heads of much bone and fleſh have
" little brain. Large bones, with abundance of
" fleſh and fat, are impediments to mind."

8.

" The heads of wiſe perſons are very weak,
" and ſuſceptible of the moſt minute impreſ-
" ſions."

(Often, not always. And how wiſe? Wiſe to plan, but not to execute. Active wiſdom muſt have harder bones. One of the greateſt of this earth's wonders is a man in whom the two qualities are united; who has ſenſibility even to painful exceſs, and coloſſal courage to reſiſt the impetuous torrent, the whirlpool, by which he ſhall be aſſailed. Such characters poſſeſs ſenſibility from the tenderneſs of bodily feeling; and ſtrength, not ſo much in the bones, as in the nerves.)

9.

" Galen ſays a thick belly a thick underſtand-
" ing."—(And I, with equal truth, or falſehood, may add, a thin belly a thin underſtanding. Remarks ſo general, which would prove ſo many

able and wiſe men to be fools, I value but little. A thick belly certainly is no poſitive token of underſtanding. It is rather poſitive for ſenſuality, which is detrimental to the underſtanding; but abſtractedly, and unconnected with other indubitable marks, I cannot receive this as a general propoſition.)

10.

"Ariſtotle holds the ſmalleſt heads to be the "wiſeſt."—(But this, with all reverence for ſo great a man, I think was ſpoken without reflection. Let a ſmall head be imagined on a great body, or a great head on a ſmall body, each of which may be found in conſequence of accidents that excite or retard growth; and it will be perceived that, without ſome more definite diſtinction, neither the large nor the ſmall head is, in itſelf, wiſe or fooliſh. It is true that large heads, with ſhort triangular foreheads, are fooliſh; as are thoſe large heads which are fat, and incumbered with fleſh; but ſmall, particularly round heads, with the like incumbrance, are intolerably fooliſh; and, generally, poſſeſs that which renders their intolerable folly more intolerable, a pretenſion to wiſdom.)

11.

"Small perſons are the better for having a

"head

" head ſomewhat large, and large perſons when " the head is ſomewhat ſmall."

(This may be ſuffered while it extends no further than *ſomewhat*, but the beſt, certainly, is when the head is in ſuch proportion to the body that it is not remarkable either by being large or ſmall.)

12.

" Memory and imagination reſemble the un- " derſtanding as a monkey does a man."

13.

" It is of no conſequence to the genius whe- " ther the fleſh be hard or tender, if the brain " do not partake of the ſame quality; for ex- " perience tells us that the latter is very often of " a different temperament to the other parts " of the body: but when both the brain and " the fleſh are tender they betoken ill to the " underſtanding, and equally ill to the imagina- " tion."

14.

" The fluids which render the fleſh tender " are phlegm and blood; and theſe being moiſt, " according to Galen, render men ſimple and " ſtupid. The fluids, on the contrary, which " harden the fleſh, are choler and melancholy

" (or bile) and theſe generate wiſdom and un-
" derſtanding. It is therefore a much worſe
" ſign to have tender fleſh than rough; and
" tender ſignifies a bad memory, with weakneſs
" of underſtanding and imagination."

(If I may ſo ſay, there is an intelligent tenderneſs of fleſh, which announces much more underſtanding than do the oppoſite qualities of rough and hard. I can no more claſs coriaceous fleſh as the characteriſtic of underſtanding, than I can tenderneſs of fleſh, without being more accurately defined, as the characteriſtic of folly. It will be proper to diſtinguiſh between tender and porous, or ſpungy; and between rough and firm, without hardneſs. It is true that the ſpungy is leſs ſubſtantial than the firm fleſh. *Quorum perdura caro eſt, ii tardo ingenio ſunt; quorum autem mollis eſt, ingenioſi. Ariſtot. Lib. III.* What contradiction! which however vaniſhes if we tranſlate *perdura* coriaceous and rough, and *mollis*, fine, not porous, tender.)

15.

" To diſcover whether the quality of the
" brain correſponds with the fleſh, we muſt ex-
" amine the hair. If this be black, ſtrong, rough,
" and thick, it betokens ſtrength of imagination

" and

" and underſtanding."—(Oh no! Let not this be expreſſed in ſuch general terms. I, at this moment, recollect a very weak man, by nature weak, with exactly ſuch hair. This roughneſs (*ſprödigkeit*) is a fatal word, which, taken in what ſenſe it will, never ſignifies any thing good.)— " But, if the hair be tender and weak, it denotes " nothing more than goodneſs of memory."—(Once more too little: it denotes a finer organization, which receives the impreſſion of images at leaſt as ſtrongly as the ſigns of images.)

16.

" When the hair is of the firſt quality, and " we would further diſtinguiſh whether it be- " tokens goodneſs of underſtanding, or imagina- " tion, we muſt pay attention to the laugh. " Laughter betrays the quality of the imagina- " tion"—(And, I add, of the underſtanding, of the heart, of power, love, hatred, pride, humility, truth, and falſehood. Would I had artiſts who would watch for, and deſign, the outlines of laughter! The phyſiognomy of laughter would be the beſt of elementary books for the knowledge of man. If the laugh be good, ſo is the perſon. It is ſaid of Chriſt that he never laughed. I believe it, but had he never ſmiled

he would not have been human. The ſmile of Chriſt muſt have contained the preciſe outline of brotherly love.)

17.

" Heraclitus ſays, Αυγη ξηρη ψυχη σοφωτατη (A " dry eye, a wiſe mind.")

18.

" We ſhall find few men of great underſtand- " ing who write a fine hand."—(It might have been ſaid, with more accuracy, a ſchoolmaſter's hand.

XIII. RE-

XIII.

REMARKS ON AN ESSAY UPON PHYSIOGNOMY, BY PROFESSOR LICHTENBERG.

THIS eſſay is written with much intelligence, much ornament, and a mild diffuſive eloquence. It is the work of a very learned, penetrating, and, in many reſpects, highly meritorious, perſon; who appears to poſſeſs much knowledge of men, and a large portion of the prompt ſpirit of obſervation. His eſſay, therefore, deſerves the utmoſt attention and inveſtigation. It is ſo intereſting, ſo comprehenſive, affords ſo much opportunity of remark for the phyſiognomiſt, and of remarks which I have yet to make, that I cannot better conclude this volume than by citing the moſt important paſſages, and ſubmitting them to an unprejudiced, accurate, examination.

Far be it from me to compare myſelf with the excellent author, to make any pretenſion to his fanciful and brilliant wit, and, ſtill leſs, to his learning and penetration. Though I could wiſh, I dare not hope, to meet and anſwer him with

with the ſame elegance as his poliſhed mind and fine taſte ſeem to demand. I feel thoſe wants which are peculiar to myſelf, and which muſt remain mine, even when I have truth on my ſide. Yet, worthy Sir, be aſſured that I ſhall never be unjuſt, and that, even where I cannot aſſent to your obſervations, I ſhall never forget the eſteem I owe your talents, learning, and merits.

Let us, in ſuppoſition, ſit down, in friendſhip, with your eſſay before us, and, with that benevolence which is moſt becoming men, philoſophers eſpecially, explain our mutual ſentiments concerning nature and truth.

ON PHYSIOGNOMY.

"CERTAINLY (ſays our author) the free-
"dom of thought, and the very receſſes of the
"heart, were never more ſeverely ſcrutinized
"than in the preſent age."

It appears to me that, at the very beginning, an improper point of view is taken, which, probably, may lead the author and reader aſtray, through the whole eſſay. For my own part, at leaſt, I know of no attacks on the freedom of thought, or the ſecret receſſes of the heart.

It

It is univerſally known that my labours have been leſs directed to this than to the knowledge of predominant character, capacities, talents, powers, inclinations, activity, genius, religion, ſenſibility, irritability, and elaſticity, of men in general, and not to the diſcovery of actual and preſent thought. As far as I am concerned, the ſoul may, and can, in our witty author's own words, "brood as ſecretly over its treaſures "as it might have done centuries ago; may as "tranquilly ſmile at the progreſs of all Baby-"lonian works, at all proud aſſailants of hea-"ven, convinced that, long before the comple-"tion of their work, there ſhall be a confuſion "of tongues, and the maſter and the labourers "ſhall be ſcattered."

Nobody would laugh more than I, at the arrogance of that phyſiognomiſt who ſhould pretend to read in the countenance the moſt ſecret thoughts and motions of the ſoul, at any given moment, although there are moments in which they are legible to the moſt unpractiſed phyſiognomiſt.

In my opinion, likewiſe, the ſecrets of the heart belong to pathognomy, to which I direct my attention much leſs than to phyſiognomy; on which the author ſays, more wittily than truly,

truly, " it is as unneceſſary to write as on the " art of love."

The author is very right in reminding us " that we ought to ſeek phyſiognomonical in- " ſtruction from known characters with great " caution, and even diffidence."

" Whether phyſiognomy, in its utmoſt per- " fection, would promote philanthropy is at leaſt " queſtionable"—I confidently anſwer unqueſ- tionable, and I hope immediately to induce the reaſonable and philanthropic author to ſay the ſame.

Phyſiognomy, in its utmoſt perfection, muſt mean the knowledge of man in its utmoſt per- fection—And ſhall not this promote the love of man? Or, ſhall it not, in other words, diſcover innumerable perfections, which the half phyſi- ognomiſt, or the unphyſiognomiſt, are unable to diſcover? Noble and penetrating friend of man, while writing this, you had forgotten what you had ſo truly, ſo beautifully ſaid, " that the moſt " hateful deformity might, by the aid of virtue, " acquire irreſiſtible charms."—And to whom more irreſiſtible, more legible, than to the per- fect

fect phyſiognomiſt?—Irreſiſtible charms, ſurely, promote love rather than hatred.

From my own experience, I can ſincerely declare that the improvement of my phyſiognomonical knowledge has extended and increaſed the power of love in my heart.

And, though this knowledge may, ſometimes, occaſion affliction, ſtill it is ever true that the affliction occaſioned by certain countenances endears, ſanctifies, and renders enchanting, whatever is noble and lovely, which often glows in the human countenance, like embers among aſhes. My attention to the diſcovery of this ſecret goodneſs is increaſed, and the object of my labours is its increaſe, and improvement; and how do eſteem and love extend themſelves, wherever I perceive a preponderance of goodneſs!—On a more accurate obſervation, likewiſe, the very countenances that afflict me, and which, for ſome moments, incenſe me againſt humanity, do but increaſe a tolerant and benevolent ſpirit; for I then diſcern the load, and the nature, of that ſenſuality, againſt which they have to combat.

All truth, all knowledge of what is, of what acts upon us, and on which we act, promotes general and individual happineſs. Whoever denies

nies this is incapable of inveſtigation. The more perfect this knowledge the greater are its advantages.

Whatever profits, whatever promotes happineſs, promotes philanthropy. Where are happy men to be found without philanthropy? Are ſuch beings poſſible?

Were happineſs and philanthropy to be deſtroyed, or leſſened, by any perfect ſcience, truth would war with truth, and eternal wiſdom with itſelf.

The man who can ſeriouſly maintain, "that "a perfect ſcience may be detrimental to human "ſociety, or may not promote philanthropy" (without which happineſs among men cannot be ſuppoſed) is certainly not a man in whoſe company our author would wiſh to philoſophize; as certainly will he, with me, aſſume it as an axiom, that,

"The nearer truth the nearer happineſs."

The more our knowledge and judgment reſemble the knowledge and judgment of the Deity, the more will our philanthropy reſemble the philanthropy of the Deity.

He who knows how man is formed, who remembers that he is but duſt, is the moſt tolerant friend of man.

Angels

Angels I believe to be better phyſiognomiſts, and more philanthropic, than men; although they may perceive in us a thouſand failings and imperfections, which may eſcape the moſt penetrating eye of man.

God, having the moſt knowledge of ſpirit, is the moſt tolerant of ſpirits.

And who was more tolerant, more affectionate, more lenient, more merciful, than thou, who *needeſt not that any ſhould teſtify of man, for thou kneweſt what was in man?*

" It is certain that the induſtrious, the inſi-
" nuating, and active blockheads, in phyſiog-
" nomy, may do much injury to ſociety."

And as certainly, worthy Sir, it is my earneſt deſire, my known endeavour, to deter ſuch blockheads from ſtudying phyſiognomy.

As certainly, can this evil only be prevented by accurate obſervation.

Equally certain is it, that every ſcience may become dangerous, when ſtudied by the ſuperficial, and the fooliſh; and the very reverſe when ſtudied by the accurate, and the wiſe. According to your own principles, therefore, we muſt agree in this, that none but the ſuperficial, the blockhead, the fanatical enemy of knowledge and learning, in general, can wiſh to prevent

" all

" all inveſtigation of phyſiognomonical princi-
" ples;" none but ſuch a perſon " can oppoſe
" phyſiognomonical labours;" none but a block-
head will ſuppoſe it unworthy and impracticable,
" in theſe degenerate days, to awaken ſenſibi-
" lity, and the ſpirit of obſervation, or to im-
" prove the arts, and the knowledge of men."
To grant all this, as you, Sir, do, and yet to
ſpeak with bitterneſs againſt phyſiognomy, and
phyſiognomiſts, I call ſowing tares among the
good ſeed.

" To obviate old miſunderſtandings, and avoid
" new," the author diſtinguiſhes " between phy-
" ſiognomy and pathognomy. Phyſiognomy"
he defines to be " a capability of diſcovering the
" qualities of the mind, and heart, from the
" form and qualities of the external parts of the
" body, eſpecially the countenance, excluſive of
" all tranſitory ſigns of the motions of the mind;
" and pathognomy, the whole ſemeiotica of the
" paſſions, or the knowledge of the natural ſigns
" of the motions of the mind, according to all
" their gradations and combinations."

I aſſent to this diſtinction, entirely, and like-
wiſe ſubſcribe to theſe given definitions.

It

It is next aſked is there phyſiognomy? Is there pathognomy? To the latter the author juſtly replies, "This no one ever yet denied, for "what would all theatrical repreſentations be "without it? The languages of all ages and na- "tions abound with pathognomonical remarks, "and with which they are inſeparably inter- "woven." (Page 13.)

But, read the work as often as I will, I cannot diſcover whether the author does or does not grant the reality of phyſiognomy.—In one paſ- ſage, the author, very excellently, ſays (page 3) "No one will deny that, in a world where all "things are cauſe and effect, and where miracles "are not to be found, each part is a mirror of "the whole. We are often able to conclude "from what is near to what is diſtant, from "what is viſible to what is inviſible, from the "preſent to the paſt and the future. Thus the "hiſtory of the earth is written, in nature's cha- "racters, in the form of each tract of country, "of its ſand, hills, and rocks. Thus each ſhell "on the ſea-ſhore proclaims the once included "mind, connected, like the mind of man, with "this ſhell: thus, alſo, might the internal of "man be expreſſed, by the external, on the "countenance, concerning which we particu-

" larly mean to ſpeak. Signs and traces of " thought, inclination, and capacity muſt be " perceptible. How viſible are the tokens im- " preſſed upon the body by trade and climate! " Yet what are trade and climate compared to " the ever active ſoul, creative in every fibre; " of whoſe abſolute legibility from all and to " all no one doubts?" (Pag. 4.)

From all mankind, rather than from the writer of this very excellent paſſage, ſhould I have expected the following—" What! the phy- " ſiognomiſt will exclaim, can the ſoul of New- " ton reſide in the head of a negro, or an an- " gelic mind in a fiendlike form?"—

" Shallow ſtream of youthful declamation!"

As little could I have expected this paſſage— " Talents, and the endowments of the mind, in " general, are not expreſſed by any ſigns in the " firm parts of the head."

Never in my life have I met with any thing more contradictory to nature, and to each other, than the foregoing and the following paragraphs.

" If a pea were thrown into the Mediter- " ranean, an eye more piercing than ours, " though infinitely leſs penetrating than the " eye of him who ſees all things, might per-

" ceive

" ceive the effects produced on the coaſt of " China."—Theſe are our author's very words.

And ſhall the whole living powers of the ſoul, " creative in every fibre," have no determinate influence on the firm parts, thoſe boundaries of its activity, which firſt were yielding, and acted upon, impreſſed, by every muſcle; which reſemble each other in no human body, which are as various as characters and talents, and are as certainly different as the moſt flexible parts of man? Shall the whole powers of the ſoul, I ſay, have no determinate influence on theſe, or not by theſe be defined?

But to avoid the future imputation of indulging the ſhallow ſtream of youthful declamation; inſtead of producing facts, and principles deduced from experience;

Let us oppoſe experience to declamation, and facts to ſubtleties.

But firſt a word, that we may perfectly remove a degree of ambiguity, which I ſhould not have expected from the accuracy of a mathematician.

" Why not," aſks the author, " Why not " the ſoul of Newton in the head of a negro? " Why not an angel mind in a fiendlike form? " Who, reptile, empowered thee to judge of the " works of God?"

Let us be rightly underſtood; we do not ſpeak here of what God can do, but of what is to be expected, from the knowledge we have of his works. We aſk what the Author of order actually does; and not whether the ſoul of Newton can exiſt in the body of a negro, or an angel ſoul in a fiendlike form. The phyſiognomonical queſtion is, can an angel's ſoul act the ſame in a fiendlike body as in an angelic body? Or, in other words, could the mind of Newton have invented the theory of light, reſiding in the head of a negro, thus and thus defined?

Such is the queſtion.

And will you, Sir, the friend, as you are, of truth, will you anſwer, it might? You who have previouſly ſaid of the world, "All things "in it are cauſe and effect, and miracles are not "to be found?"

I were indeed a reptile, judging the works of God, did I maintain its impoſſibility by miracle; but the queſtion, at preſent, is not concerning miracles; it is concerning natural cauſe and effect.

Having thus clearly ſtated the argument, permit me, Sir, to decide it, by quoting your own words.—"Judas ſcarcely could be that dirty, de-

"formed

" formed mendicant painted by Holbein *. No " hypocrite, who aſſociates with the good, be- " trays with a kiſs, and afterward hangs him- " ſelf, looks thus. My experience leads me to " ſuppoſe Judas muſt have been diſtinguiſhed by " an inſinuating countenance, and an ever ready " ſmile."——How true! How excellent! Yet what if I were to exclaim,—" Who impowered " thee, reptile, to judge of the works of God?" —What if I were to retort the following juſt remark,—" Tell me, firſt, why a virtuous mind " is ſo often doomed to exiſt in an infirm body? " Might not, alſo, were it God's good plea- " ſure, a virtuous man have a countenance like " the beggarly Jew of Holbein, or any other " that can be imagined?" But can this be called wiſe or manly reaſoning? How wide is the difference between ſuffering and diſguſting virtue! Or, is it logical to deduce that, becauſe virtue may ſuffer, virtue may be diſguſtful? Is not ſuffering eſſential to virtue? To aſk why virtue muſt ſuffer is equivalent to aſking why God has decreed virtue ſhould exiſt.—Is it alike incongruous to admit that virtue ſuffers, and that virtue looks like vice? Virtue void of conflict, of ſuffering, or of ſelf denial, is not virtue, accu-

* Vol. I. Fragm. XVI. pag. 65.

rately conſidered; therefore, it is folly to aſk, why muſt the virtuous ſuffer: It is in the nature of things; but it is not in the nature of things, not in the relation of cauſe and effect, that virtue ſhould look like vice, or wiſdom like fooliſhneſs. How, good Sir, could you forget what you have ſo expreſſively ſaid,—"There is no "durable beauty without virtue, and the moſt "hateful deformity may, by the aid of virtue, "acquire the moſt irreſiſtible charms. The au- "thor is acquainted with ſeveral women whoſe "example might inſpire the moſt ugly with "hope."

We do not inquire what may be the infirmities of the virtuous; or whether a man of genius may not become a fool; we aſk whether virtue, while exiſting, can look like preſent vice; or actual folly, like actual wiſdom. You, Sir, who are ſo profound an enquirer into the nature of man, will, certainly, never grant (who, indeed, will?) that the ſoul of the beloved diſciple of Chriſt could (without a miracle) reſide in the dirty, deformed mendicant, the beggarly Jew of Holbein, and act as freely in that as in any other body. Will you, Sir, continue to rank yourſelf, in your philoſophical reſearches, with thoſe who, having maintained ſuch ſenſeleſs propoſitions,

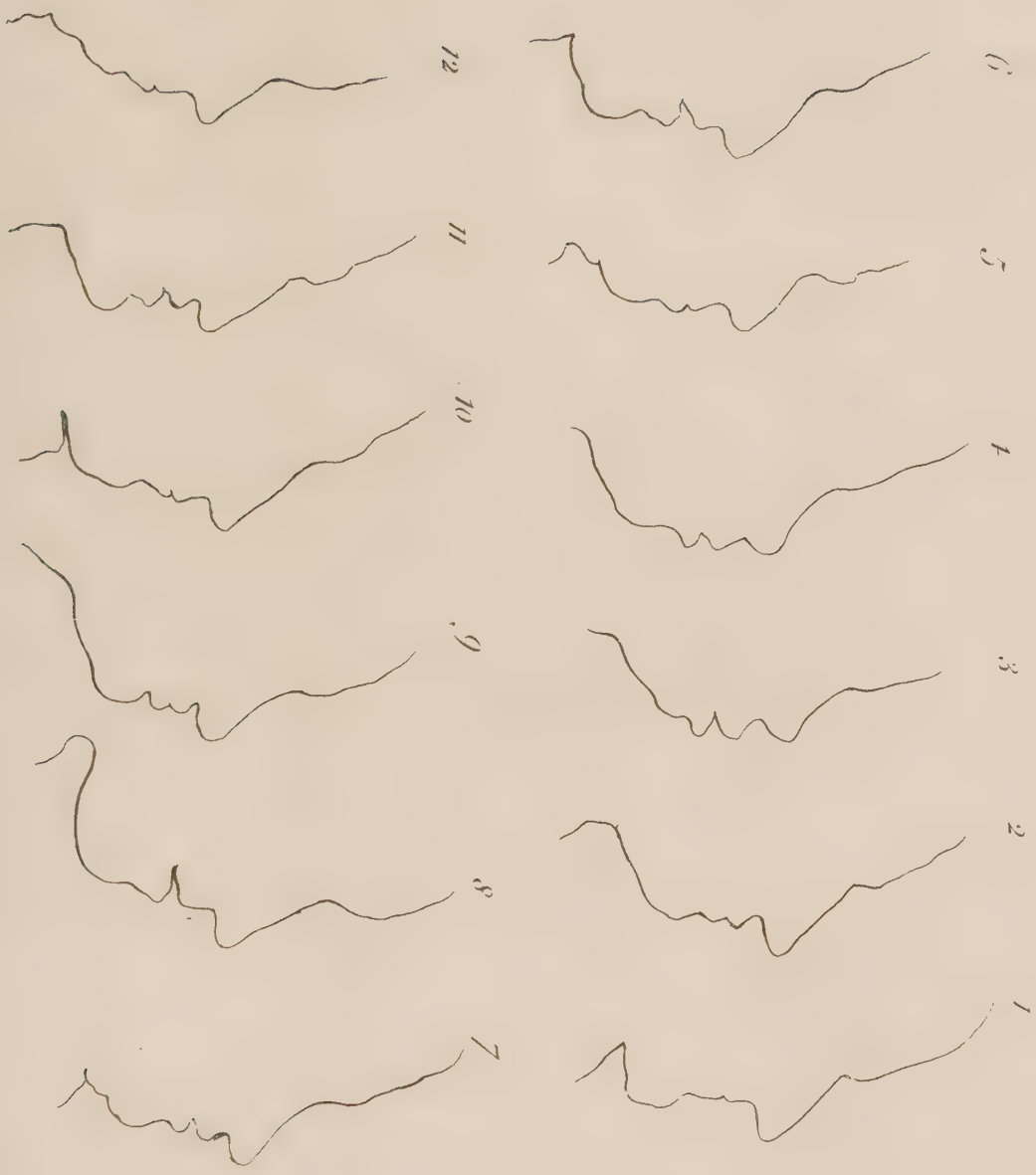
poſitions, rid themſelves of all difficulties by aſking, " Who impowered thee, reptile, to judge " of the works of God?"

Is there any occaſion to add another word?—Certainly not.—" But where are the experi- " ments, the facts?"—If, Sir, the example of Judas be inſufficient, you will find ſome few in the following pages; with ſuch, indeed, the whole work abounds.

I.

TWELVE outlines of idiots given promiſcuouſly, without eyes, or additional lineaments. Who would ſeek, who could find, wiſdom in any ſuch countenances? Were they all animated, of which would any man aſk advice? Would not the world pronounce that painter ridiculous who ſhould beſtow ſuch a portrait on a Solon, or a Solomon? Would not each accurate obſerver of the human countenance diſtinguiſh theſe natural idiots from ſuch as might have become idiotical, in conſequence of ſickneſs, or accident? 1 might have been wiſe, perhaps, but could 3, 4, 7, 8, 9, 10, ever have been ſo? And would it not be affectation in any philoſopher to anſwer,——"I do not know: "wretched mortal, how knoweſt thou? Might "not God have pleaſed to have permitted any "one of theſe profiles to have written the theory "of light?"

II. FOUR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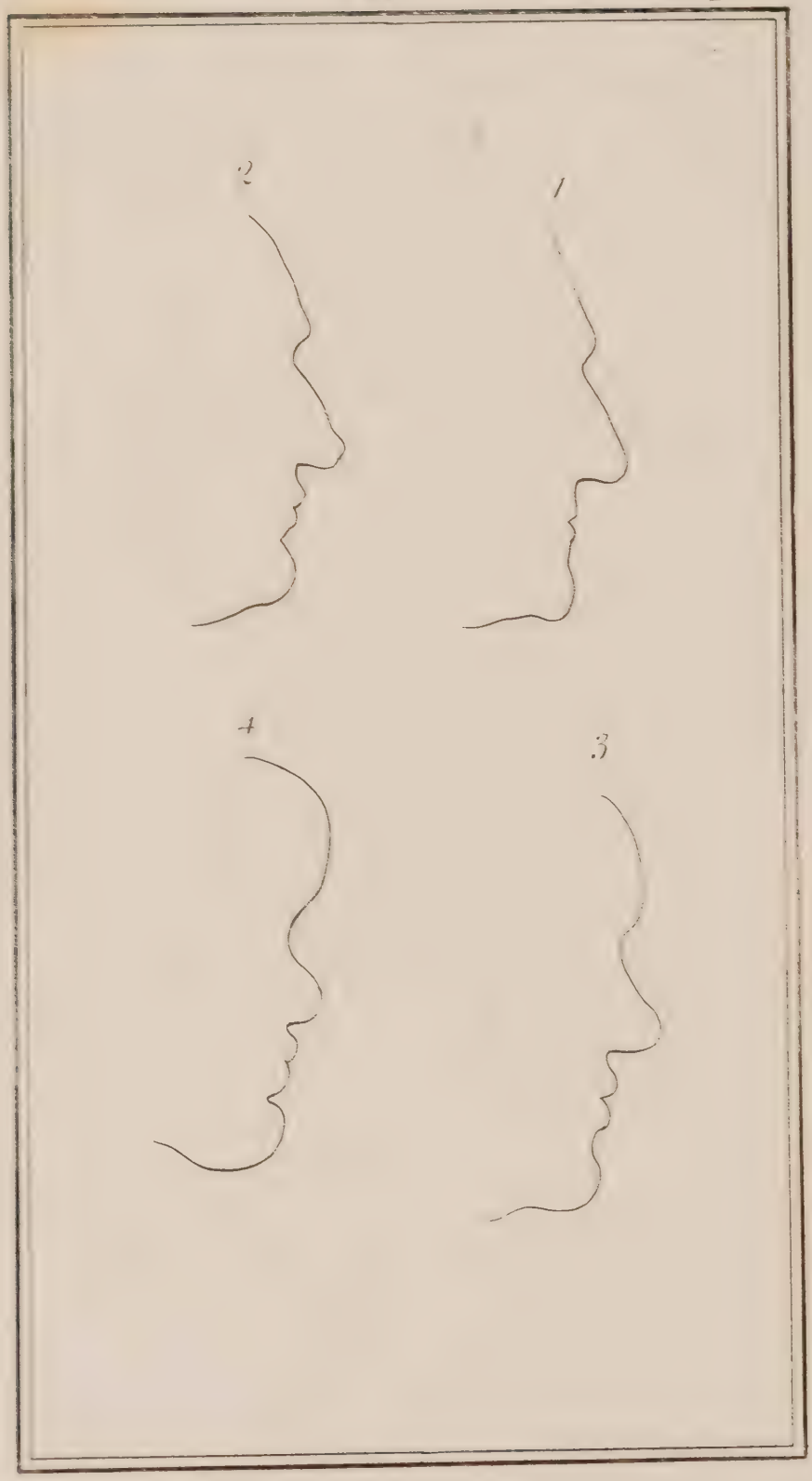
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II.

FOUR arbitrary profiles, not drawn after nature.—Excellent underſtanding is conſpicuous in 1 and 2, and diverſity of underſtanding, and of the powers of the mind, in both.—In 3 and 4 extreme weakneſs; in 4, more than in 3. We can as little reſiſt theſe impreſſions as we could the voice of God. Experienced or inexperienced alike will determine, as if from inſtinct. The general perception of truth, that nobleſt of our faculties, I might ſay, that voice of God, which, like an oracle, ſpeaks in man, whether with or without his knowledge, that irreſiſtible ſomething which defies reaſoning, call it what we pleaſe, is thus deciſive. And how decides? From geſture, appearance, look, motion? No, from mere motionleſs, lifeleſs outlines.

III.

THE conformation of the head, the overhanging of the forehead, alone, decidedly ſpeak ſtupidity, incapable of inſtruction; and not leſs ſo the poſition of the noſe to the mouth, perfectly brutal, without affection, or mental enjoyment. The eyes, chin, and beard, all correſpond.

IV.

CALM reaſon is certainly not expected in this profile; nothing of the tranquillity which is capable of patient attention and conſideration. The forehead preſſing forward, the ſtrongly arched noſe (not to mention the divided lips) the projecting chin, which is like a handle to the face, the outline of the eye, the eager look, expreſſed in the ſtrait outlines of the upper eyelid, all leave us not a moment in doubt that this is a perſon of an ardent, rapid, anticipating, haſty, character.—All of which is diſcovered, not by motion, but by the firm parts, or by the flexible in a ſtate of reſt.

III

IV.

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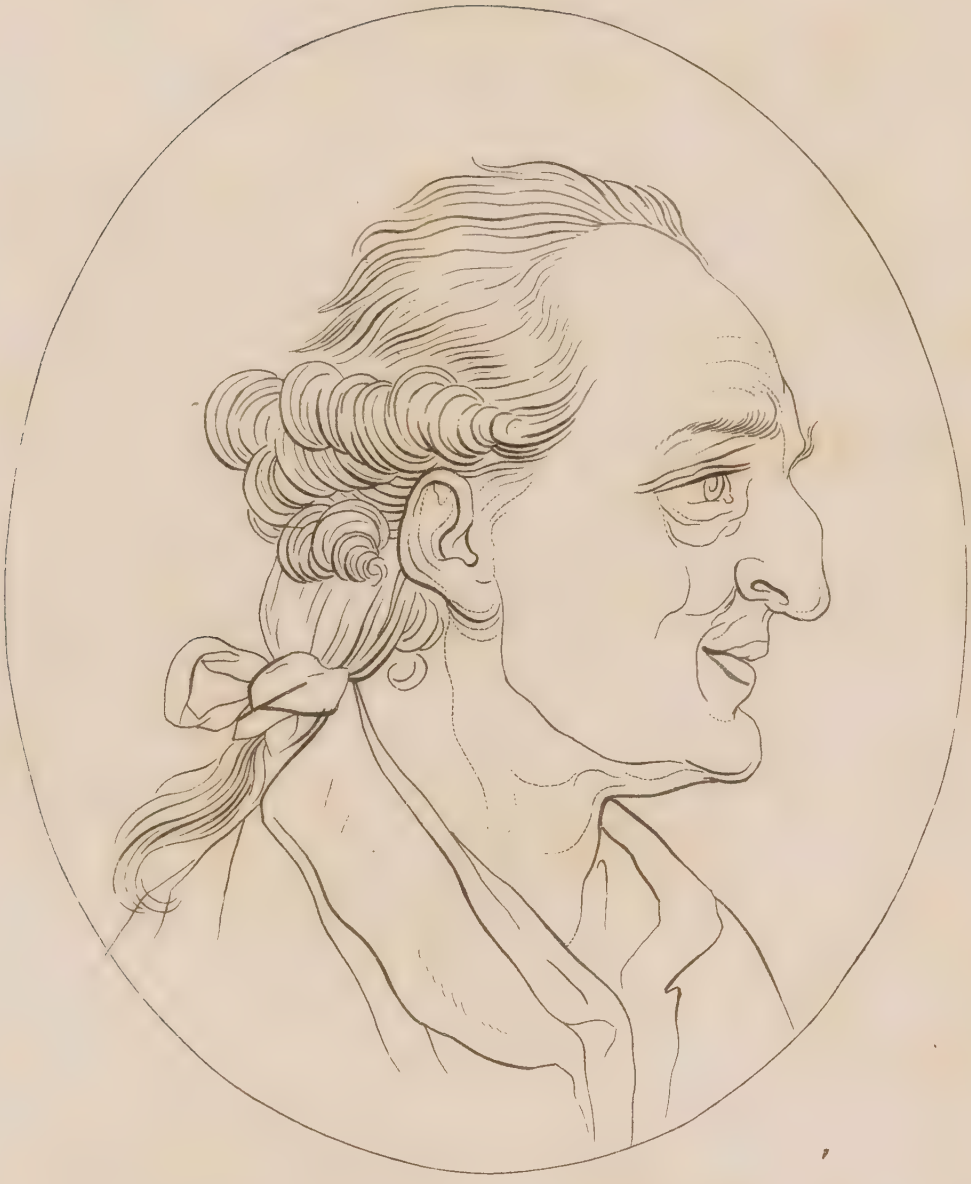

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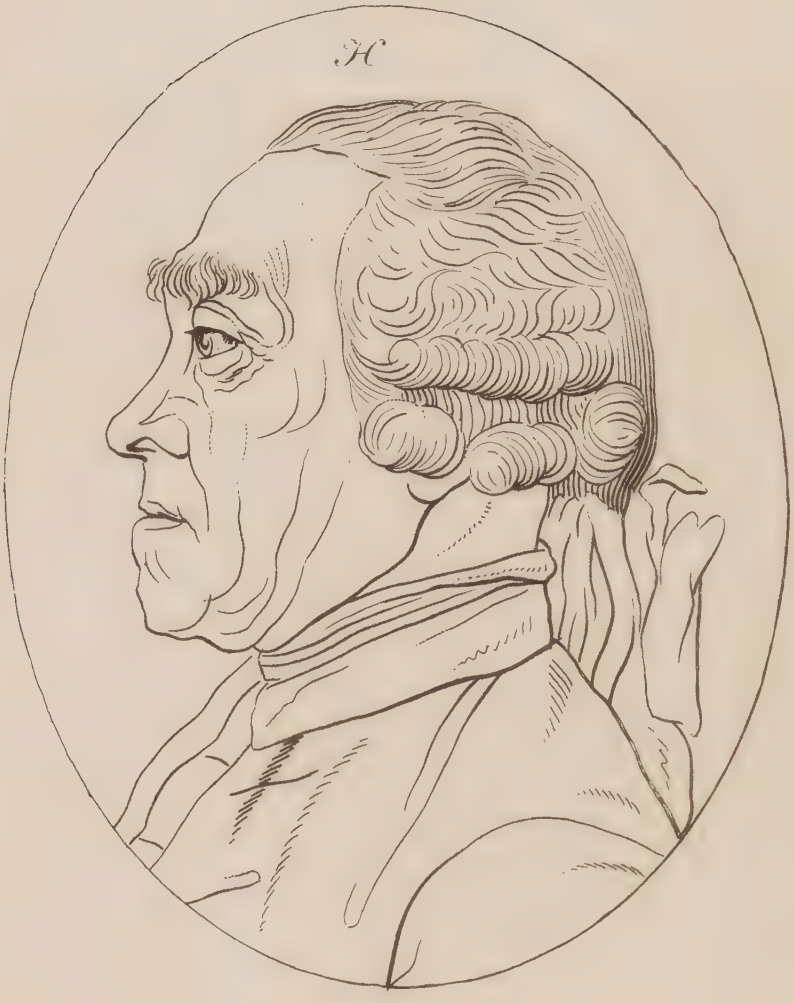

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VI

V.

HOW much conſideration in this, notwithſtanding its vivacity! How much leſs ſanguine, leſs ardent, leſs preſumptuous! How much more wiſdom, and leſs courage!—Place eye to eye, noſe to noſe, and, eſpecially, chin to chin; imagine them only ſhades, deprived of additional features, and aſk yourſelf, aſk any man, if one be conſidered as deliberate and wiſe, and the other as paſſionate and impetuous, which is which; the anſwer will be general, and the voice of the people will be the voice of God.

VI.

CAREFULLY calm, wiſe, deliberation; examination, benevolence, active friendſhip; but, certainly, not ardent courage, certainly not poetic flight, certainly not heroic deeds, are to be expected from this outline of the forehead to the eyes.

VII.

THOUGH this be a boyiſh, almoſt childiſh, caricature of a ſerious, worthy, and not youthful original, yet muſt every half phyſiognomiſt here read mild benevolence; a form in which harſhneſs, rigorous conſtraint, oppreſſive ambition, ſelfiſh obſtinacy, and violent pertinacity, are not to be dreaded. All is mild, and gentle, but ſerious and wiſe benignity.

VIII.

IF this be not the countenance of a man extremely active; if there be not in this progreſſive impulſe, ſomething of native nobility, freedom, magnanimity; that is to ſay, if any man can ſhew me a noſe, reſembling this, which does not denote ſuch a character; if this forehead have not facility of comprehenſion, rather prompt than profound, with a greater propenſity to feeling than abſtract reaſoning, then will I renounce phyſiognomy.—I ſay nothing of the cheerful, Titus-like, benevolence of the mouth.

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VII

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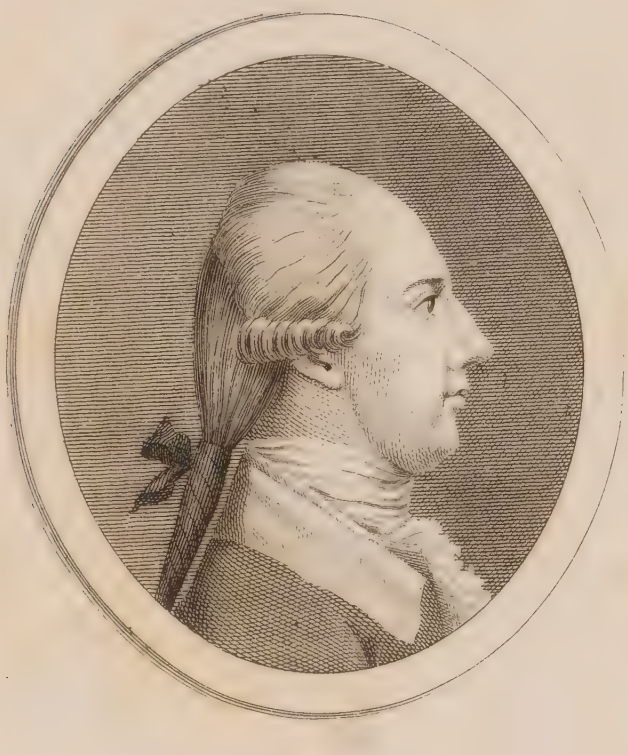
VIII



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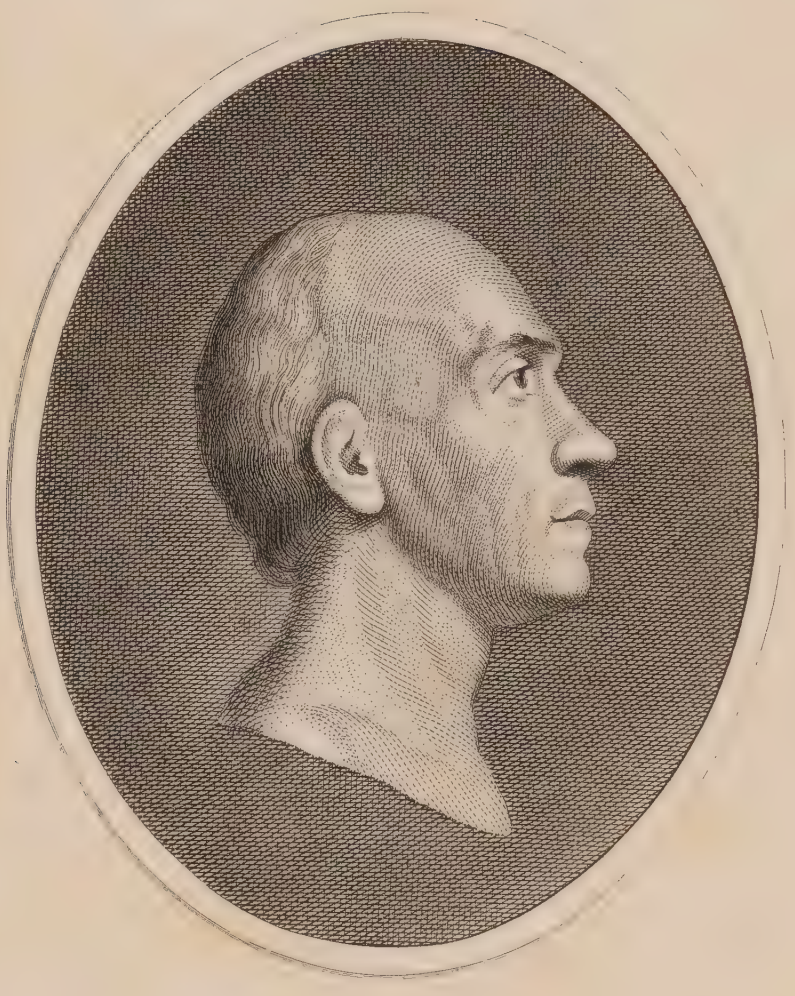

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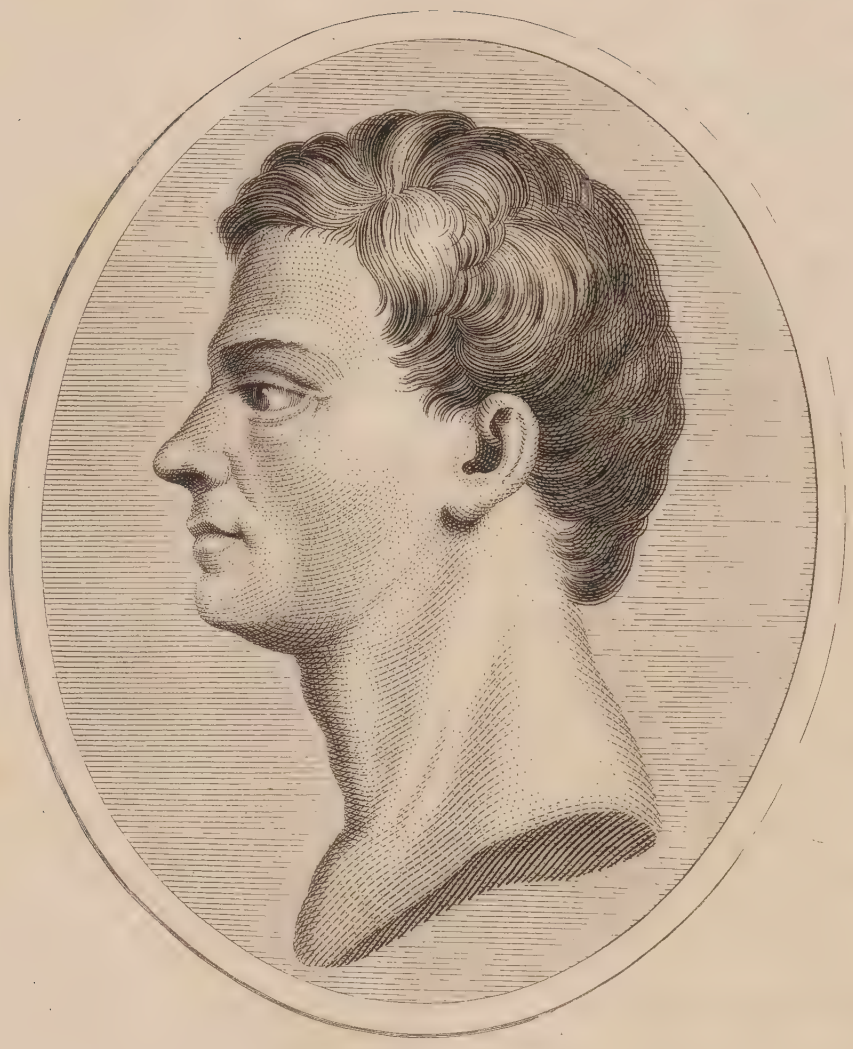

IX.

THIS whole profile, eſpecially the upper part, ſpeaks to every obſerver a philoſophic head. Courage, that is to ſay a brilliant, a heroic, courage, it is deficient in; that is in no wiſe betokened in the ſinking outline of the noſe, the indenting under the forehead, the eye, nor the mouth. I am certain, paſt doubt, that fine ſenſibility, eaſily oppreſſed, wounded, or irritated, together with deep philoſophical reſearch, muſt reſide in theſe outlines, in a head of this form.

X.

UNWEARIED patience; firm, immoveable, character, difficult to be impoſed upon, or diverted from its purpoſe; pertinacious in the purſuit of plans; capacity without genius; prudence without penetration; activity without any great ſpirit of enterpriſe; fidelity without affection; goodneſs without ardour, are certainly perceptible to all who underſtand the leaſt of phyſiognomy in the preſent head.

XI.

THE character of greatneſs!—Although it is true that caricature is certainly produced whenever a great countenance is copied, yet we as certainly obtain in part a grand outline; of this the preſent head is a proof. Conſider the forehead, ſcull, noſe or eyes, individually or combined: the man of power and penetration cannot be miſtaken.

XII.

DOES this countenance need a commentary for that eye which looks for itſelf, and not through a glaſs preſented by the ſpirit of contradiction? Are not the eyes, noſe and mouth, credentials for reflection, wiſdom, and ſtability? Will not ſuch a countenance run the political race like a giant?

XIII. BOD-

XI

ALEXAN · VII · PONT · MAX · A · III
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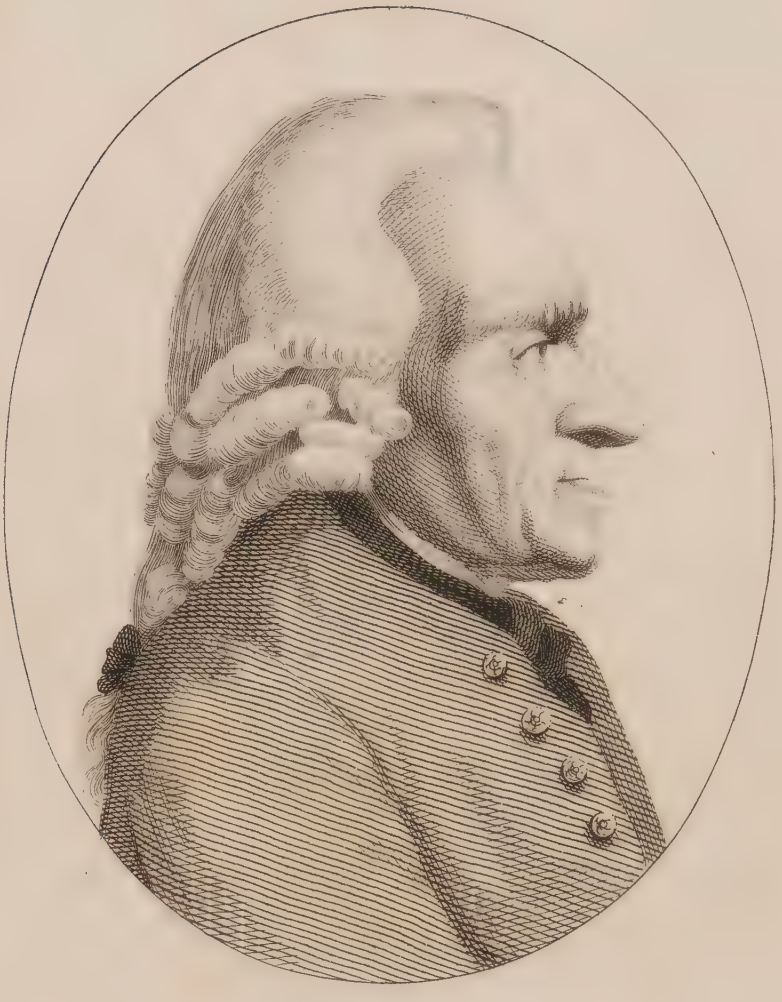
XIII.



XIII.

BODMER.—Among a thouſand blockheads where will you find this eye, this forehead? Yet is it, in the preſent feeble copy, a thouſand degrees below the original. Whoever reſembles this figure, certainly, poſſeſſes imagination; a perception of the natural, the beautiful, and the uſeful; and the gift of deſcribing, with eaſy, rapid, and accurate powers. True wiſdom is in the noſe; and on the fruitful lips, all the ſimplicity of Attic wit.

And, on the ſubject of ſhades, which the eſſayiſt has, with inexplicable ſilence, paſſed unnoticed, as if no ſuch were to have been found in our fragments; will he, in the face of man, or, ſilently, in his ſtudy, having but glanced at a number of theſe ſhades, continue to affirm, without, and contrary to, all demonſtration, as well as contrary to his own principles, that "talents and endowments of the mind are not expreſſed by any ſigns in the firm parts of the head." Or, in other words, "arbitrarily, and without any internal cauſe, one has acute, another obtuſe, forehead bones."—"It is only accident;" (in a world where nothing happens by

by accident.) "An angular, a round, a flat, or an "arched forehead, may contain the ſame talents, "and the ſame endowments of mind, in the "ſame degree."—What anſwer can be made?—None, but ſee and decide.

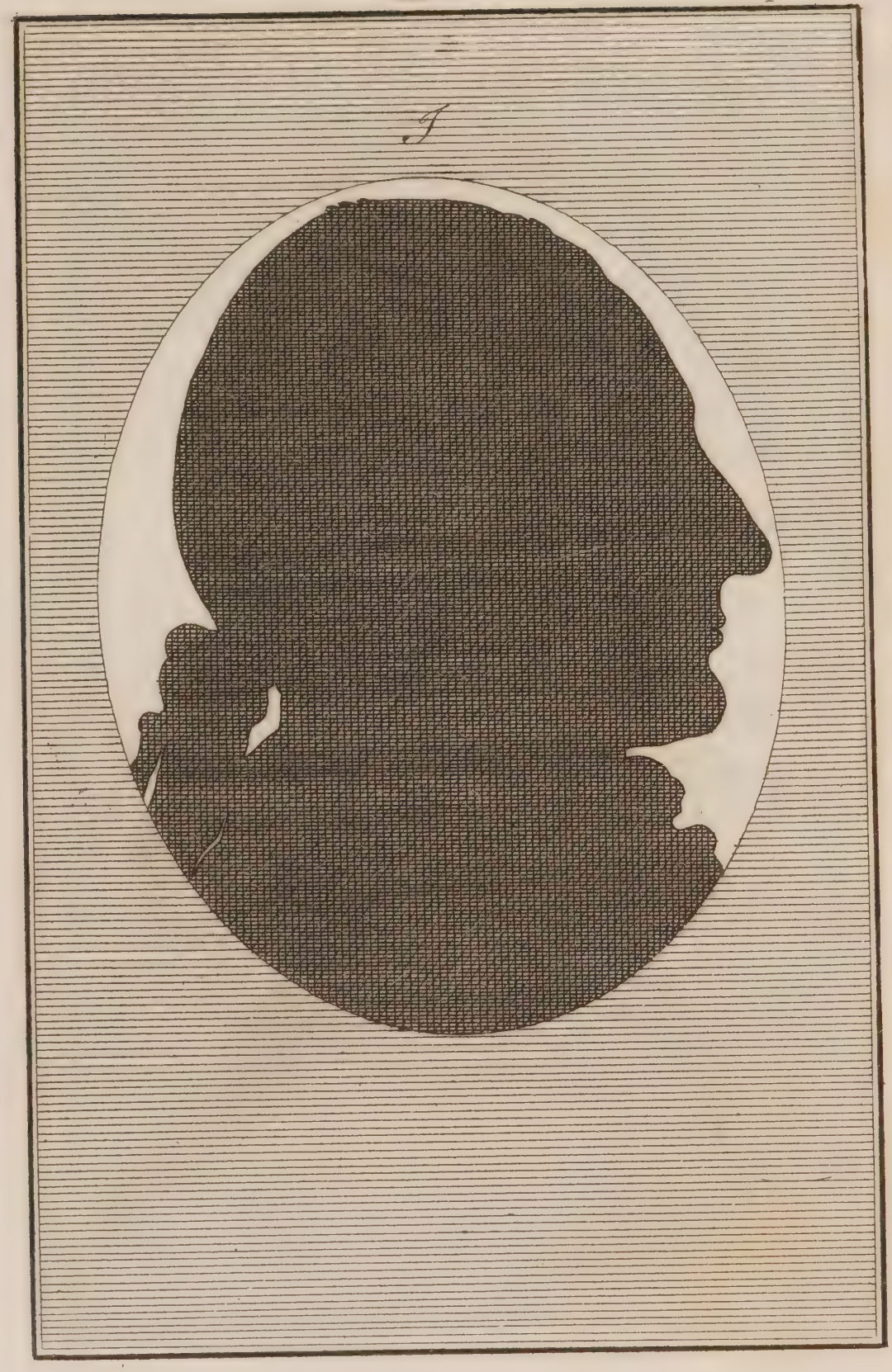
XIV.

NOTHING is more evident to each man converſant with the world, who does not pretend to underſtand any thing of phyſiognomonical outlines, than that this, which is merely an outline, betokens fine feelings and thoughts; mildneſs of mind, without powerful or enterpriſing ſtrength. The poſition of the forehead ſhews, in part, a clear and brilliant fancy, and in part free, but not very prompt, or elaſtic, productive powers.

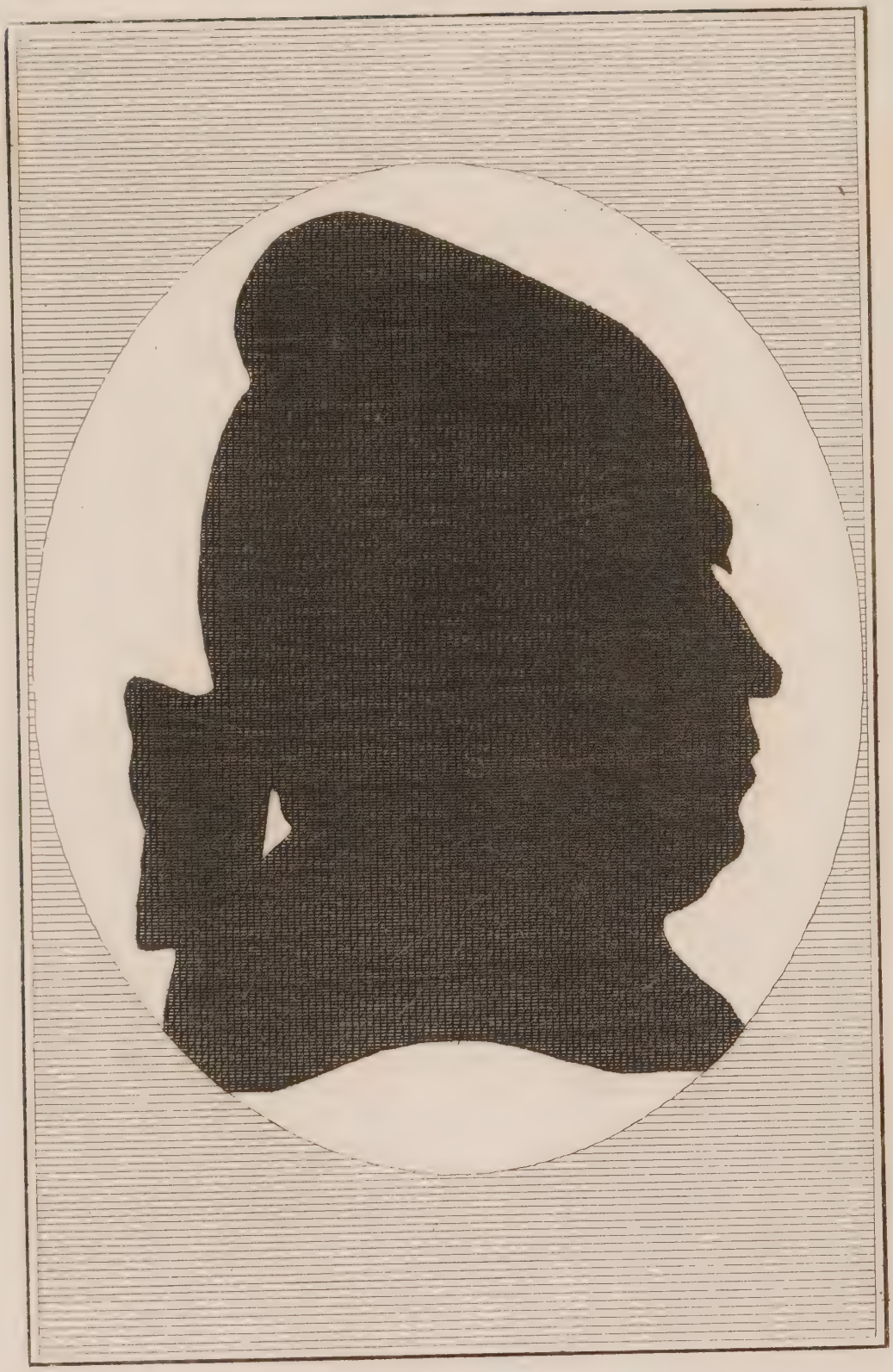
XV.

CIRCUMSPECTION, conſideration, order, ſkill in buſineſs, cold fidelity, are here naturally expected: but, certainly, not from the outline of this forehead, the flights of the poet, or the profound enquiries of the metaphyſician. I mean not to dogmatize; I appeal to experience. Shew me ſuch a forehead with either of theſe capacities.

XVI. TWO



XV. *Vol. II. p. 288*



XVI.

XVII.

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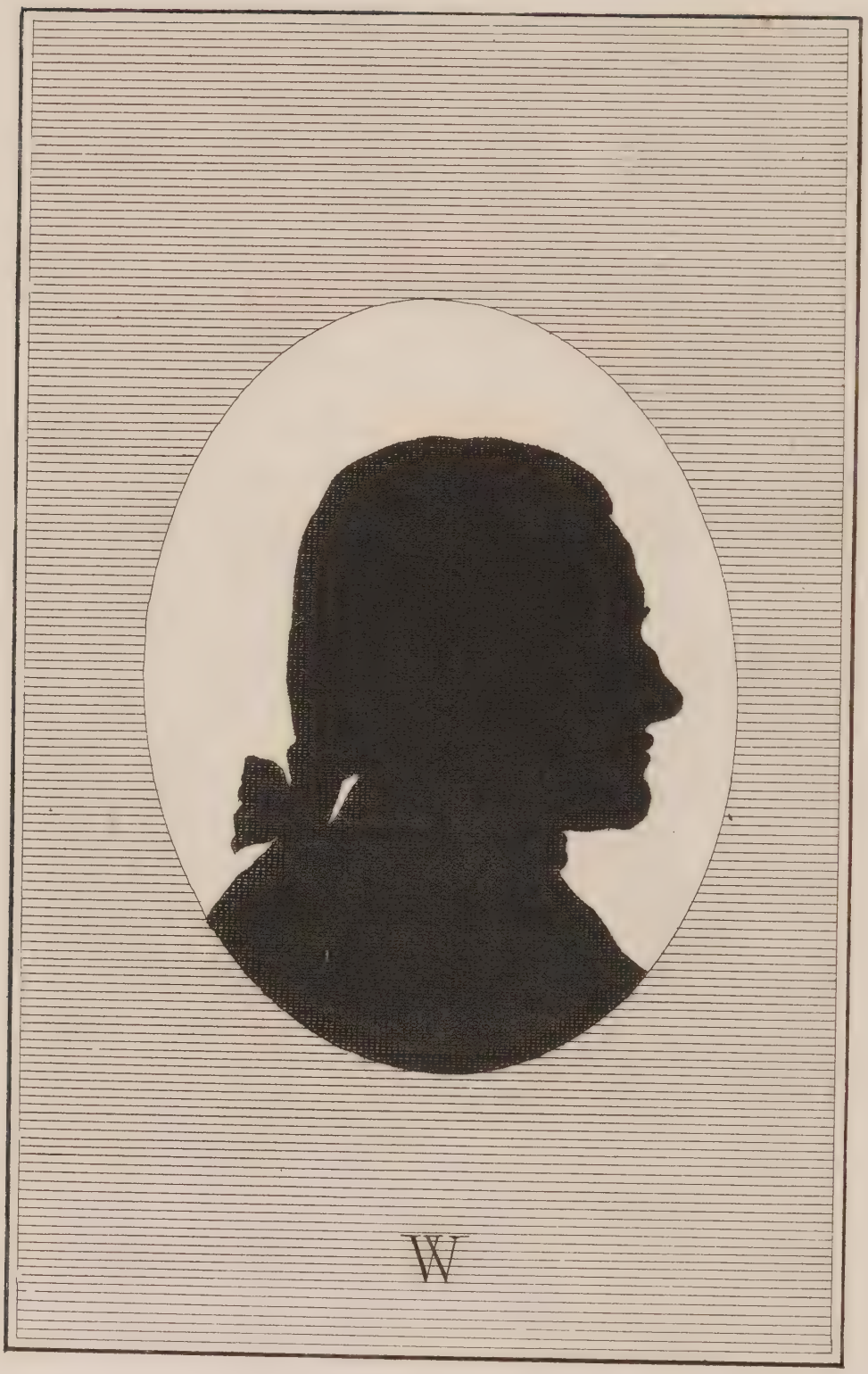


W

XVI.

TWO ſhades, the originals of which are unknown to me; though they certainly are not common perſons. We learn this, not only from the general form, but, eſpecially, in the firm, maſculine, noſe of the female, and in the male, from the poſition and outline of the forehead, and the originality of the lower parts. I have hitherto ſeen but few countenances in which ſo much power and goodneſs, fortitude and condeſcenſion, were combined.

XVII.

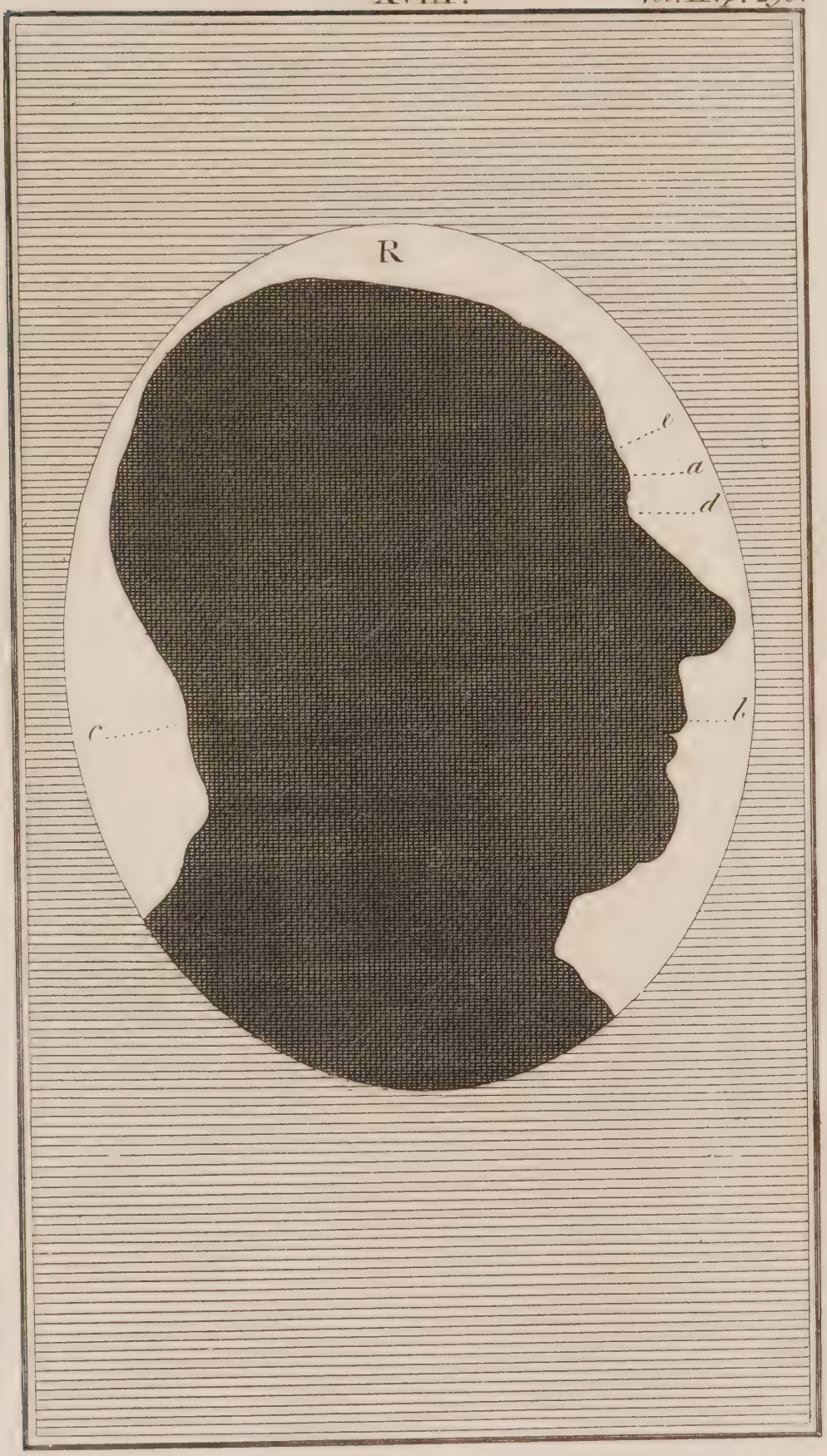
ANOTHER countenance, the greatneſs of which no unprejudiced obſerver can deny; although this greatneſs will be much more evident to the phyſiognomiſt than to the man of the world. No man, by nature ſtupid, unpoliſhed, impotent, and ſelf precarious can look thus. I ſhould not ſay too much were I to write under this ſhade—The power and fortitude of a hero, united with the moſt delicate diſcrimination, and poetical ſenſibility.

XVIII.

THE ſhade of a man remarkable, like its original, among a thouſand (eſpecially by the back part of the head), to whom no one, certainly, will deny much comprehenſion, richneſs of ideas, and facility of thought and utterance. The poſition and upper part of the outline of the forehead indicate more power of thought than the under, in which ſomething minute ſeems to remain. (We ſpeak of this ſhade only.) Facility of receding, or adopting the opinions of others, would be ſought in vain.

If we conſider the circuitous outline from the point *a*, above the eye-bones, to *c*, behind the head, we may define, with tolerable certainty, the preponderating characteriſtic of the mind. What ſuch a head can, or cannot, will be apparent to the common phyſiognomiſt, from the ſection of the profile, thus taken from *a* to *c*; to the greater proficient, from the ſmaller fragment *a* to *b*; and, to the profound, from *d* to *e*.

XIX. "THE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a
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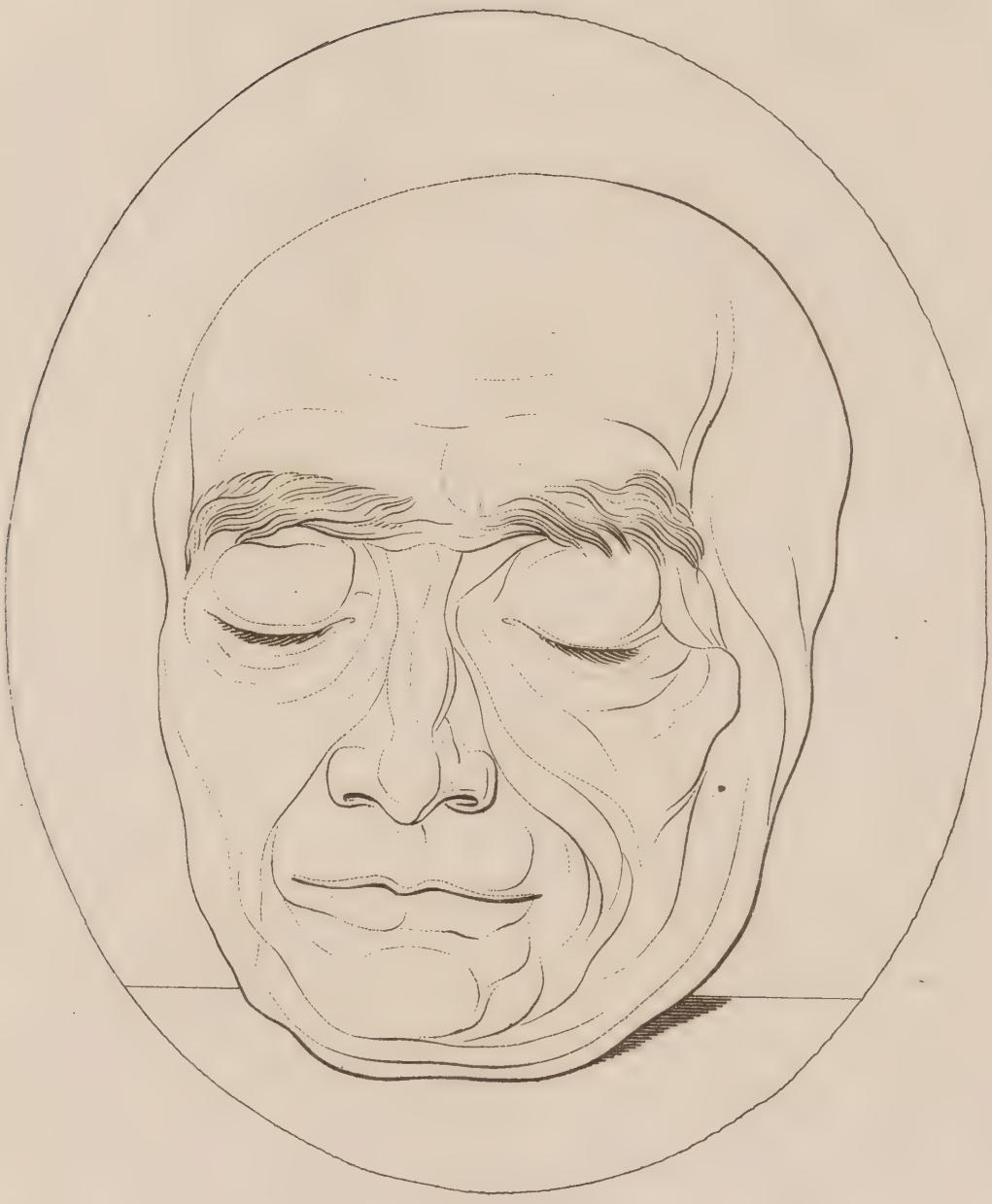
XIX.

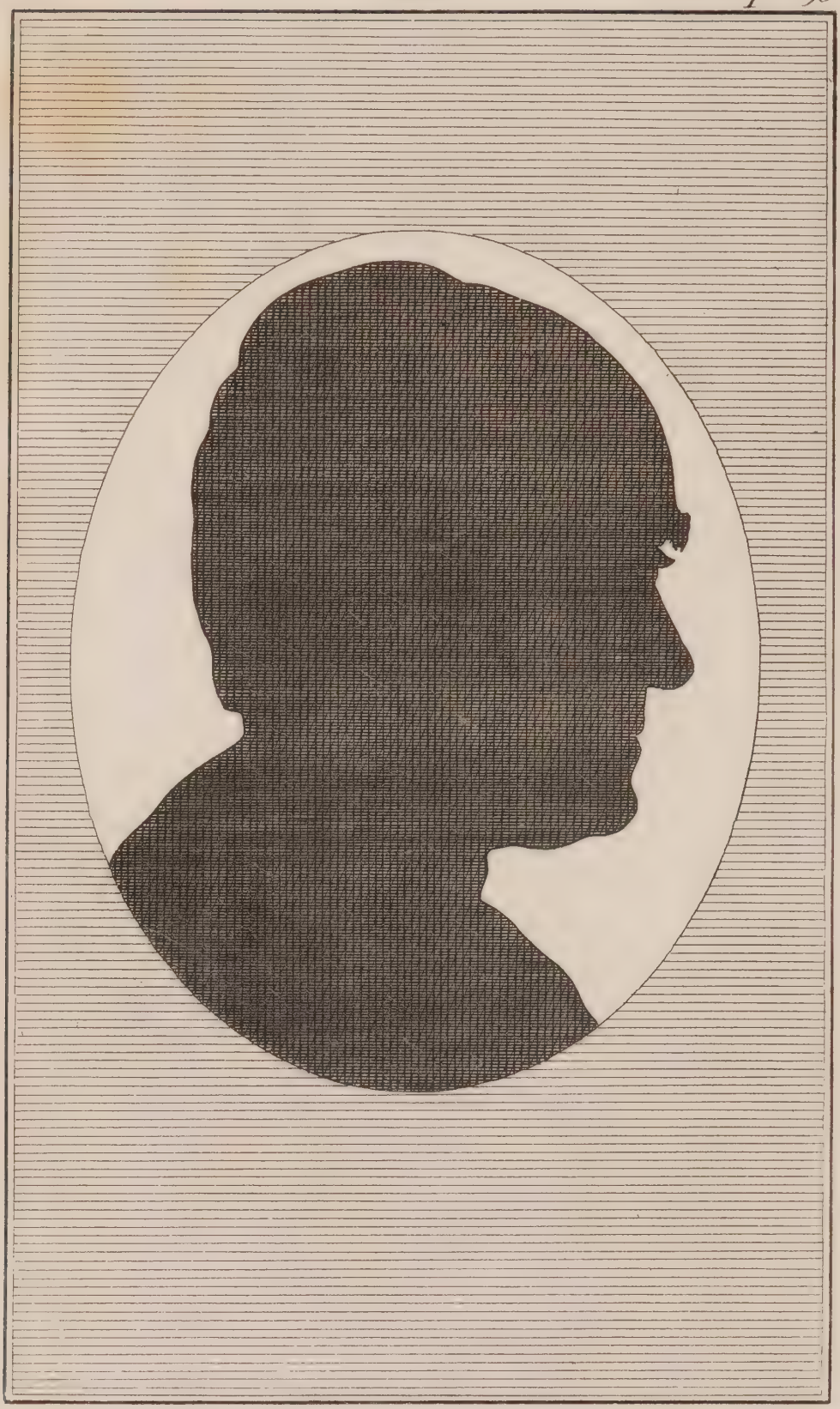


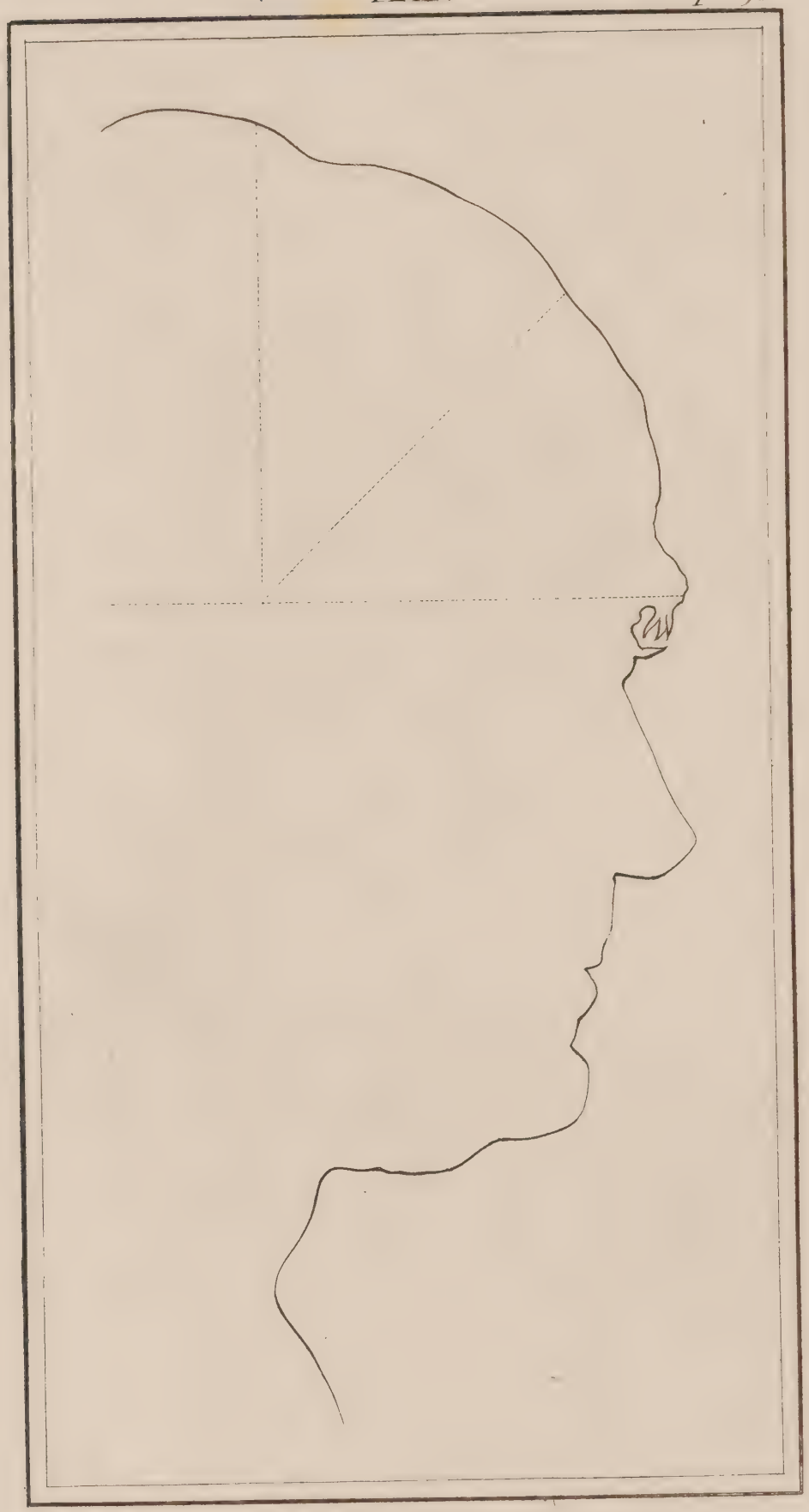
XIX.

"THE look of the eye, the ſmile of the "mouth, and the motion of the muſcles, are "all ſignificant. On theſe all depend, nothing "on what remains."—How many thouſand times has this aſſertion been repeated! How many thouſand times ſhall it again be repeated, and that becauſe it contains ſo much of truth! No error can be repeated that does not contain much truth. No falſe coin can circulate that has not much ſterling ore mingled with its baſer alloy. The truth contained in the above propoſition is that very much depends on the look of the eye. The motion of the mouth is inexpreſſibly ſignificant.—One motion of an individual muſcle may expreſs more than can be deſcribed. —Whoever denies this muſt be void of ſenſe. But this truth does not annihilate another, nor can any one truth be contradictory to another. We have given numerous examples to prove that the propoſition above ſtated is not exclu-

ſively true; which, in my opinion, is ſtill more apparent from this *maſk* * of a wiſe man, feeble and ſhrivelled as it is.—All is here at reſt; no look of the eye, no motion of the lip; yet who can ſay this lifeleſs countenance does not ſpeak? —Who ſhall affirm—deprived of the living eye, and its glance, deprived of the motion of the muſcles, there is no feature that is ſignificant, having this countenance before him?—Does not wiſdom hover in theſe eyebrows, even though they were ſingly conſidered? Does not penetration, demanding our reverence, conceal itſelf under their ſhadow? And may we, with as great probability, expect a common as a ſublime underſtanding, in the arching of this forehead? Does this cloſed eye ſay nothing; this outline of the noſe, this middle line of the mouth, this oblique muſcle from the noſe to the mouth, this tranquil proportion, this harmony of individual parts and features, do they all ſay nothing?—Where is the man who, this lying before him, has ſufficient inſenſibility to anſwer, no?

* *Larve.* Perhaps, a caſt taken after death. T.





XX. XXI.

TWO additional ſhades of the ſame head. XXI. is the moſt accurate in the lower part, and XX. in the upper; yet both will diſcover more to the phyſiognomiſt than XIX. although they only contain one of a thouſand outlines that mark the features of the countenance; and although nothing can be imagined more ſtill, more inanimate.

From the top of the ſcull to the neck, before and behind, all ſpeaks one language.—Deep, cloſe, excellent, permanent, wiſdom. All denote a man whoſe like will not be diſcovered, no, not among a million of men. The not to be led, ever leading, ever creating, ever proceeding toward the goal, and waiting, with tranquillity, for the accompliſhment of what is foreſeen: the man of light, of power and act; at the aſpect of whom all preſent acknowledge, "here "is one greater than myſelf." This arched forehead, theſe ſharp, projecting, eye-bones, and penthouſe brows, theſe hollows above the eye, this projecting pupil, theſe lips, rigidly ſhut, this prominent chin, theſe hills and hollows in the back of the head,—all ſpeak one language, to all mankind.

You are, by this time, ſenſible, worthy Sir, yes, I am convinced you are, that, independent of the motion of the muſcles, the fire of the eyes, of complexion, geſture, and attitude; independent of ſpeech and action; there is a phyſiognomy of the firm parts, of the grand outlines; a phyſiognomy of the talents, which may be read, even in the ſleeping, or the dead; a phyſiognomy that can read every thing, in the ſame countenance, even though the mind have loſt its power, or health, as if it were yet in its natural ſtate. Still further to convince an antagoniſt ſo penetrating, Oh! that I had your own countenance, Sir, taken ſleeping, to lay before you; if it were but the outline from the top of the forehead to the extremity of the eye-bones. I have not the pleaſure to know you, have never ſeen any picture, any ſhade, of you; yet, am I as certain as if I had known, had ſeen, that the mere ſhade of your profile, or a three quarter drawing of your countenance, would, without further proofs, be a new demonſtration, to me and all my readers, of the truth, that talents and genius may, with certainty, be known by the firm parts of the countenance.

If

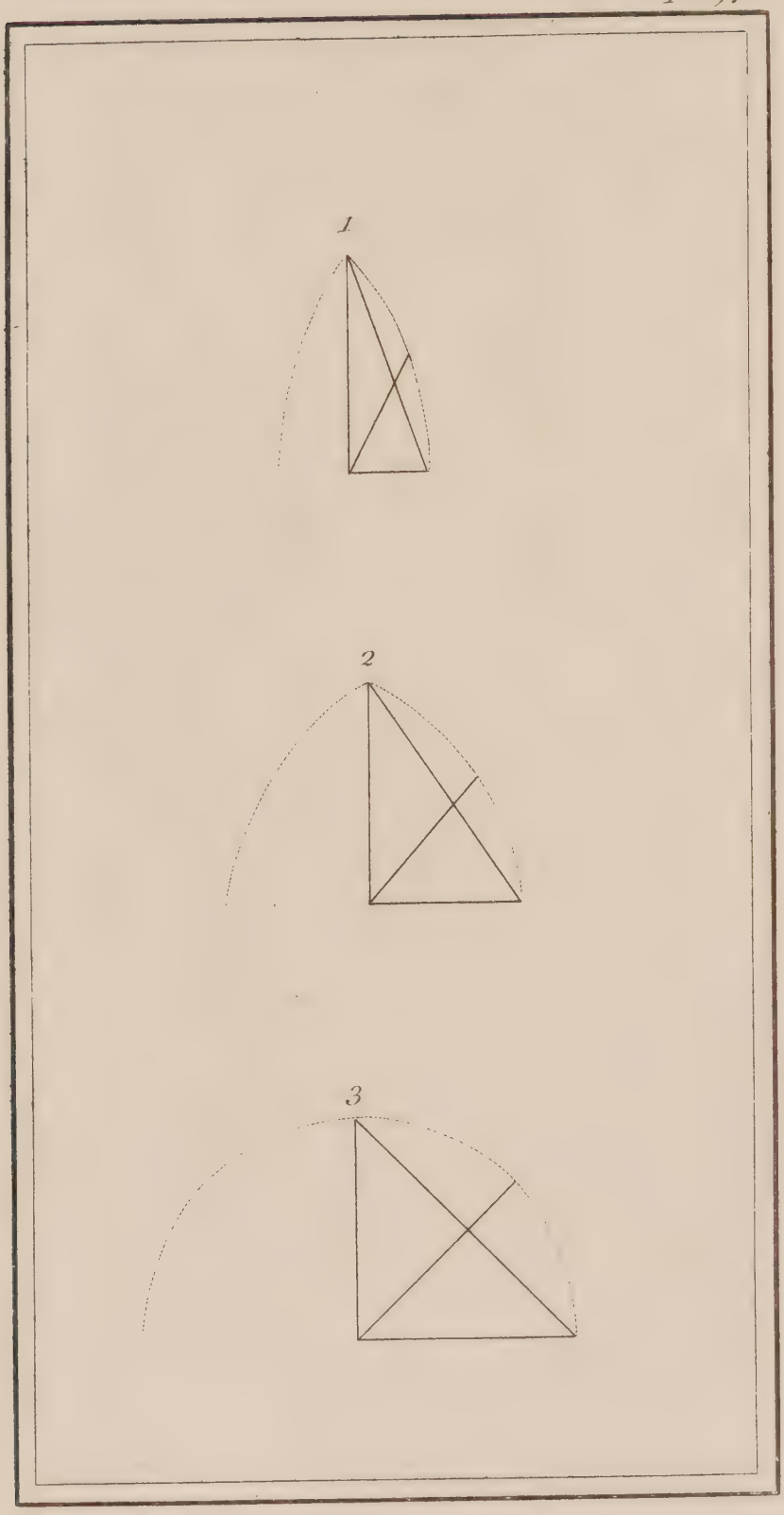
If life and health be granted me, I ſhall, in my phyſiognomonical lines, demonſtrate that, from the mere outlines of the ſcull, the degree of the powers of underſtanding, at leaſt the proportion of its capacity and talents to other heads, may be mathematically defined, and ſhew in what manner. Were I a mathematician, nothing would be more eaſy to me than to calculate a table of the proportions to determine the capacities of all ſculls, in like circumſtances. This I am unable, at preſent, to perform, though I am certain it might be effected by a mathematician. It may, to many, probably, appear the aſſertion of a weak man, but it is an aſſertion deduced from an enquiring love of truth, that, if we draw two lines, and form a right angle between the top and the moſt extreme horizontal point of the forehead, taken in profile, and compare the horizontal and perpendicular lines, and their relation to the diagonal, we may, from the relation of theſe lines, determine, at leaſt in general, the capacity of the forehead. Much more accurate, preciſe, and convincing experiments than even theſe might be made. I hope neither wiſe man nor fool will doubt the truth that, talents are denoted by the firm parts of the body.

Dear friend of truth, what can I do but appeal to experiment? What but, with innocent

zeal for truth, for the voice, the word, of God, revealed in the human form, intreat, let experiments be made? Folios of ſubtleties cannot preponderate againſt a ſingle page, a ſingle line, of accurate experiment. He who appeals to experiment will inexorably deſpiſe all the gentleman-like unphiloſophical enquirers, who never make experiments, who will not look at experiments already made, and who, with contemning ridicule, exclaim, it cannot be, although it is.

Experiment being made, it will, Sir, be as certain as that I write, or that you read, that each forehead of an idiot, ſo known to be, in all its outlines will eſſentially differ from the forehead of a man of known genius: experiment made, it will be found that the forehead whoſe baſe line is two-thirds ſhorter than its height, is the forehead of a fool. If it be ſtill ſhorter, in proportion to its height, the more ſtupid is the man. On the contrary, the longer the horizontal line, and the more it correſponds to its diagonal, the more is it a ſign of underſtanding. The more ſuddenly, and remarkably, the radii of the quadrant, the right angle of which is applied to the ſaid right angle of the forehead, the more ſuddenly theſe radii, which, for example, make an angle of ten degrees, ſhorten in unequal proportion, the more ſtupid is the man; and

the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the more wiſe, the juſter the proportion between them. The powers of the underſtanding will be eſſentially different if the arch of the forehead, and eſpecially the horizontal radius, exceeds the arch of the quadrant, from what they will if it runs parallel (equal) or not parallel (equal) with it *.

The annexed plate may, in ſome meaſure, more clearly expreſs my thoughts. A forehead ſimilar to 3 will be much wiſer than one formed like 2; and 2, in like manner, wiſer than 1. A forehead that ſhall moſt approach the form 1, will moſt approach idiotiſm.

The moſt certain and ſimple of demonſtrations, which we may, at any time, make, is the form of the ſculls of children, which daily is altered, as the faculties are unfolded; and, when the forehead has acquired permanency, the ſcull alſo remains permanent.

That this is not all declamation I am certain. Declamation is a word in vogue, by which all diſagreeable truths are to be overturned; but I affirm that this is truth and not declamation. I am certain, for I have made experiments, and on theſe I found my phyſiognomonical judg-

* The Tranſlator has been obliged to be as literal as poſſible; the meaning of the author will beſt be gained by the firſt part of the paragraph.

ments;

ments; and I conſider all as declamation, unworthy anſwer, oppoſed to theſe experiments, unleſs it be ſtill more accurate experiments. High ſounding words, void of truth, deſerve this appellation. But how can you, children of truth, declare truth, obtained by experiment, and publiſhed with the zeal of cheerfulneſs, to be declamation? We ſpeak not of indifferent things; though no truth whatever, however inſignificant it may appear to be, is, in reality, indifferent. We ſpeak of truth moſt worthy of, moſt important to, man; of determining what are the faculties of men, of all determinations the moſt momentous; of the hidden wiſdom and truth of God, which may, and will, be made viſible in us, and in our likeneſs.—To be indifferent, to be cold, on this ſubject, would, to me, be the worſt of affectation. If I ſpeak truth from conviction, and that I do all who ſhall make experiments after me will themſelves be convinced, then is this truth, to me, moſt important. I can, therefore, only repeat my entreaty to you, mathematical friend of truth, meaſure,—meaſure a dozen, or half a dozen, heads of perſons, whom you know to be perſons of genius, and contraſt them with others, whom you know to be idiots. Meaſure them in what manner you pleaſe, according to my rules,

rules, or your own. I cannot further elucidate this particular, ſince a ſucceſſion of ſuch definitions would require a ſeparate work; but I could not forbear intimating thus much. Whoever ſhall proſecute the diſcovery of this truth will perceive it, and rejoice in that God who creates all things in proportion. (Παντα γεωμετρουντος θεου.)

"Select ſhades of thinking heads" (ſays the eſſayiſt) "muſt be compared to other ſelect "ſhades of the thoughtleſs and the fooliſh."—(This has been, this ſhall continue to be, done.)—"We ſhould not contraſt the well-educated "man with the village blockhead."—(And, permit me to aſk, why not? What means are ſo effectual as every varied kind of experiment to obtain certainty in knowledge?)

"A well-educated man"—What care of education can arch the ſcull of a negro like that of the ſtar converſant aſtronomer? We are ſpeaking of the firm parts, and how are theſe affected by education? Natural idiots and men of natural genius, fools and wiſe men, that were originally formed ſuch, and ſuch remain, accidents excepted, ought, in my opinion, to be compared; and theſe we have compared. Thinking

ing heads, I acknowledge, ought to be ſelect; for every ſuch head is, of itſelf, in a certain manner, ſelect; while, on the contrary, the thoughtleſs, and the village blockhead, are eaſily to be found. The numbers of the wiſe and the fooliſh are, indeed, very unequal; but let the latter be brought; let countenance be contraſted to countenance, outline to outline, and let not what we have ſo frequently repeated be forgotten.—Let us examine the firm parts, which nature gave them, diſtinctly from the flexible parts, which they have acquired by accident, diſeaſe, calamity, or unfortunate love. Let us diſtinguiſh what they were before they were fools: we ſhall ſoon perceive which was the natural, which the accidental, fool.

"The inhabitants of Bedlam," ſays our author, "would inſpire reſpect, did they not look "like men turned to ſtatues; did they not walk "with claſped arms, and countenances of hor-"ror; did they not ſmile with vacant eyes, and "liſten to the imaginary ſongs of angels." Add to this, that the firm parts ſtill inſpire reſpect; add, that, coming from the hands of nature, they were not mad; add, that, accident has made them what they are. Such examples we have produced, and more ſuch ſhall again produce. But how may it be deduced from all this

this—"that phyſiognomy is extremely deceit-
"ful?"

Extremely deceitful!—What when the former inclinations and powers of mind ſtill are denoted! For ſuch muſt be ſhewn ſince reſpect is inſpired. Deceitful!—What when accidental debility of mind is viſible! Surely, good Sir, you are jocular. I can find no other mode of reconciling what ſeems, to me, ſo ſelf contradictory; unleſs, indeed, we totally miſunderſtand each other.—Shew me the countenances of natural idiots that look like men of natural underſtanding; ſhew me an idiot born, not an idiot by accident, either like Newton, Sir, or like yourſelf.

Shall we proceed?—Yes, ſome few more paſſages.

"Our ſenſes acquaint us only with the ſuperfi-
"cies, from which all deductions are made. This
"is not very favourable to phyſiognomy, for
"which ſomething more definite is requiſite;
"ſince this reading of the ſuperficies is the
"ſource of all our errors, and, frequently, of
"our ignorance."

Such is our nature; we abſolutely can read nothing more than the ſuperficies. In a world devoid of miracles, the external ever muſt have a relation to the internal; and, could we prove all reading of the ſuperficies to be falſe, what ſhould

ſhould we effect but the deſtruction of all human knowledge? All our enquiries produce only new ſuperficies. All our truth muſt be the truth of the ſuperficies. It is not the reading of the ſuperficies that is the ſource of all our error; for, if ſo, we ſhould have no truth; but the not reading; or, which is the ſame in effect, the not rightly reading.

If "a pea thrown into the Mediterranean ſea "would effect a change in the ſuperficies which "ſhould extend to the coaſt of China," any error that we might commit, in our concluſions concerning the action of this pea, would not be becauſe we read only the ſuperficies, but becauſe we cannot read the ſuperficies.

"That we can only read the ſuperficies is not "very favourable to phyſiognomy, for which "ſomething more definite is requiſite." Something more definite we have continually endeavoured to give, and wiſh to hear the objections of acute enquirers. But let facts be oppoſed to facts. Does not our author, by the expreſſion, "Since the internal is impreſſed upon the ex-"ternal," ſeem to grant the poſſibility of this impreſſion? And, if ſo, does not the ſuperficies become the index of the internal? Does he not, thereby, grant the phyſiognomy of the firm parts?

But he aſks, "If the internal be impreſſed "upon

" upon the external, is the impreſſion to be diſ-
" covered by the eyes of men?"

Dare I truſt my eyes, that I have read ſuch a paſſage in the writings of a philoſopher!

What we ſee we ſee. Be the object there, or be it not, the queſtion ever muſt be, do we or do we not ſee? That we do ſee, and that the author, whenever he pleaſes, ſees alſo, his eſſay is a proof; as are his other works, publiſhed and unpubliſhed. Be this as it may, I know not what would become of all our philoſophers, and philoſophy, were we, at every new diſcovery of things, or the relations of things, to aſk, was this thing placed there to be diſcovered?

With what degree of ridicule would our witty author treat the man who ſhould endeavour to render aſtronomy contemptible by aſking, " Though the wiſdom of God is manifeſt
" in the ſtars, were the ſtars placed there to be
" diſcovered?"

" Muſt not ſigns and effects which we do not
" ſeek, conceal and render thoſe erroneous of
" which we are in ſearch?" The ſigns we ſeek are manifeſt, and may be known. They are the terminations of cauſes, therefore effects, therefore phyſiognomonical expreſſions. The philoſopher is an obſerver, an obſerver of that which

which is ſought, or not ſought. He ſees, and muſt ſee, that which preſents itſelf to his eyes; that which preſents itſelf is the ſymbol of ſomething which does not preſent itſelf. What he ſees can only miſlead him when he does not ſee rightly. If the concluſion be true, "that "ſigns and effects which we do not ſeek muſt "conceal, and render erroneous, thoſe of which "we are in ſearch," then ought we to ſeek no ſigns and effects, and thus all ſciences vaniſh. I ſhould hope a perſon of ſo much learning, as is our author, would not ſacrifice all human ſciences for the ſole purpoſe of heaping phyſiognomy on the pile. I grant the poſſibility and facility of error is there; and this ſhould teach us circumſpection; ſhould teach us to ſee the thing that is, without the addition of any thing that is not. But to wiſh, by any pretence, to divert us from ſeeing and obſerving, and to render enquiry contemptible, whether with rude or refined wit, would be the moſt ridiculous of all fanaticiſm. Such ridicule, in the mouth of a profeſſed enemy of falſe philoſophers, would be as vapid as falſe. I am perſuaded, indeed, my antagoniſt is only in jeſt.

"Were the growth of the body," ſays the author, "in the moſt pure of atmoſpheres, and "modified only by the emotions of the mind, "undiſturbed by any external power, the ruling "paſſion,

" paſſion, and the prevailing talent, I allow, " might produce, according to their different gra- " dations, different forms of countenance, like " as different ſalts cryſtallize in different forms, " when obſtructed by no impediment. But is the " body influenced by the mind alone; or, is it " not, rather, expoſed to all the impulſes of vari- " ous contradictory powers, the laws of which " it is obliged to obey? Thus each mineral, in " its pureſt ſtate, has its peculiar form; but the " anomalies which its combination with others " occaſions, and the accidents to which it is ſub- " jected, often cauſe the moſt experienced to " err, when they would diſtinguiſh it by its " form." What a ſimile! Salts and minerals compared to an organized body, internally animate! A grain of ſalt, which the leaſt particle of water will inſtantaneouſly melt, to the human ſcull, which has defied misfortune, and millions of external impreſſions for centuries! Doſt thou not bluſh, Philoſophy? Not to confine ourſelves to the organization, or the ſculls, of men, and other animals, do we find that even plants, which have not the internal reſiſtance, the elaſticity, of man, and which are expoſed to millions of counteracting impreſſions, from light, air, and other bodies, ever change their form, in conſequence of ſuch cauſes? Which of them is ever miſtaken for another, by the botaniſt?

The moſt violent accidents ſcarcely could effect ſuch a change, ſo long as they ſhould preſerve their organization.

" Thus is the body mutually acted upon by " the mind, and external cauſes"—(Excellently expreſſed)—" and manifeſts not only our incli- " nations and capacities,"—(Theſe then it does manifeſt: and who ever ſaid it manifeſted theſe alone?)—" but alſo the effects of misfortune, cli- " mate, diſeaſes, food, and thouſands of incon- " veniences to which we are ſubjected, not al- " ways in conſequence of our vice, but often " by accident, and ſometimes by our virtues." Who would, who can, deny this? But is the foregoing queſtion, hereby, anſwered? We are to attend to that. Does not our eſſayiſt, himſelf, ſay, " the body is acted upon by the mind, " and external cauſes?" Therefore not by external cauſes alone. May it not, equally, be affected by the internal energy, or inactivity of the mind? What are we contending for? Has it not (if indeed the author be in earneſt) the appearance of ſophiſtry to oppoſe external to internal effects, and yet own the body is acted upon by both? And will you, Sir, acute and wiſe as you are, maintain that misfortune can change a wiſe, a round, and an arched, into a cylindrical, forehead; one that is lengthened into one that is ſquare; or the projecting into the

ſhort

ſhort retreating chin? Who can ſeriouſly believe, and affirm, that Charles XII. Henry IV. Charles V. men who were, undoubtedly, ſubject to misfortunes if ever men were, thereby acquired another form of countenance (we ſpeak of the firm parts, not of ſcars) and which forms denoted a different character to what each poſſeſſed, previous to ſuch misfortunes? Who will maintain that the noſes of Charles XII. or Henry IV. denoting power of mind, previous to their reverſe of fortune, the one at Pultawa, the other by the hand of Ravaillac, ſuffered any change, and were debaſed to the inſignificant pointed noſe of a girl? Nature acts from within upon the bones; accident and ſuffering act on the nerves, muſcles, and ſkin. If any accident attack the bones, who is ſo blind as not to remark ſuch phyſical violence? The ſigns of misfortunes are either ſtrong or feeble. When they are feeble, they are effaced by the ſuperior ſtrength and power of nature; when ſtrong, they are too viſible to deceive, and, by their ſtrength and viſibility, warn the phyſiognomiſt not to ſuppoſe them the features of nature. By the phyſiognomiſt I mean the unprejudiced obſerver, who, alone, is the real phyſiognomiſt, and has a right to decide; not the man of ſubtlety, who is, wilfully, blind to experience.—"Are the defects "which I remark in an image of wax always the

" defects of the artiſt, or are they not the con-
" ſequences of unſkilful handling, the ſun's heat,
" or the warmth of the room?"—Nothing, dear friend of truth, is more eaſy to remark, in an image of wax, than the original hand of the maſter; although it ſhould, by improper handling, accidental preſſure, or melting, be injured. This example militates, Sir, againſt yourſelf. If the hand of the maſter be viſible in an image of wax, where it is ſo eaſily defaced, how much more perceptible muſt accident be, in an organized body, ſo individually permanent? Inſtead of an image of wax, the ſimile, in my opinion, would be improved were we to ſubſtitute a ſtatue: and, in this, every connoiſſeur can diſtinguiſh what has been broken, chopped, or filed off, as well as what has been added by a later hand. And why ſhould not this be known in man? Why ſhould not the original form of man be more diſtinguiſhable, in deſpite of accident, than the beauty and workmanſhip of an excellent ſtatue, which has been defaced?

" Does the mind, like an elaſtic fluid, always
" aſſume the form of the body; and, if a flat
" noſe were the ſign of envy, muſt a man, whoſe
" noſe by accident ſhould be flattened, conſe-
" quently, become envious?"

The

The enquirer will gain but little, be this queſtion anſwered in the negative or the affirmative.

What is gained were we to anſwer—"Yes; the "ſoul is an elaſtic fluid, which always takes the "form of the body?" Would it thence follow that the flattened noſe has loſt ſo much of its elaſticity as would be neceſſary to propel the noſe?

Or where would be the advantage ſhould we reply—"No; all ſuch compariſons are inſig-"nificant, except to elucidate certain caſes; we "muſt appeal only to facts."

But what would be anſwered to a leſs ſubtle, and more ſimple queſtion—Is there no example of the mind being injured by the maiming of the body? Has not a fractured ſcull, by compreſſing the brain, injured the underſtanding? Does not caſtration render the male half female?—But to anſwer wit with reaſon, ſays a witty writer, is like endeavouring to hold an eel by the tail.

We wholly ſubſcribe to the affirmation that, "It is abſurd to ſuppoſe the moſt beautiful mind "is to be found in the moſt beautiful body, and "the moſt deformed mind in the moſt deformed "body." We have explained ourſelves on this ſubject ſo amply, in former fragments, that our

being ſuppoſed to hold the contrary opinion appears incomprehenſible. We only ſay, there is a proportion and beauty of body which is more capable of ſuperior virtue, ſenſibility, and action, than the diſproportionate. We ſay with the author, "Virtue beautifies, vice deforms." We moſt cordially grant honeſty may be found in the moſt ugly, and vice in the moſt beautiful of the forms of men.

We differ from him, on the contrary, concerning the following aſſertion. "Our languages "are exceedingly barren of phyſiognomonical "terms. Were it a true ſcience, the language "of the vulgar would have been proverbially "rich in its terms. The noſe occurs in a hun-"dred proverbs and phraſes, but always pathog-"nomonically" (Inſtead of a hundred, I am acquainted only with one ſuch phraſe, *naſenrumſe*, to turn up the noſe) "denoting paſt action, but "never phyſiognomonically, betokening charac-"ter, or diſpoſition."—*Homo obeſæ*, *obtuſæ naris*, ſaid the ancients. And had they not ſaid it what could thence have been adduced; ſince we can prove, *a poſteriori*, that the noſe is a phyſiognomonical ſign of character?

I have neither the learning nor the inclination to cite ſufficient proofs of the contrary from Homer,

Homer, Suetonius, Martial, and a hundred others. That which is is, whether perceived by the ancients or not. Such duſt might blind a ſchool-boy, but not the eyes of a ſage, who ſees for himſelf, and who knows that each age has its meaſure of diſcovery, and that there are thoſe who fail not to exclaim againſt all diſcoveries which were not made by the ancients.

"I wiſh to know" (ſays our author) "not "what man may become, but what he is."—For my part, I wiſh to know both. Many vicious men reſemble valuable paintings, that have been deſtroyed by varniſh. Would you pay no attention to ſuch a painting? Is it wholly unworthy of you, though a connoiſſeur ſhould aſſure you, the picture is damaged, but there is a poſſibility of clearing away the varniſh, for this maſter's colours are ſo ſtrongly laid on, and ſo eſſentially good, that no varniſh can penetrate deep enough, if we are but careful in bringing it away not to injure the picture?—Is this of no importance?

You obſerve the ſmalleſt change of poſition in the polar ſtar; days are dedicated to examine how many ages ſhall elapſe before it will arrive

at the neareſt point of approach. I do not deſpiſe your labours.

But is it of no importance to you, to fathers, mothers, guardians, teachers, friends, and ſtateſmen, to enquire what a man may become, or what muſt be expected from this or that youth, thus and thus formed and educated?

Many fooliſh people are like excellent watches, which would go well were the regulator but rectified.

Do you pay no attention to the goodneſs of the mechaniſm, although a ſkilful watchmaker ſhould tell you, this was, and is, an excellent piece of workmanſhip, infinitely better than that which you ſee ſet with brilliants, which, I grant, will go well, for a quarter of a year, but will then ſtop?—Clean this, repair it, and ſtraighten the teeth of this ſmall wheel. Is this advice of no importance? Will you not be informed what it might have been, what it may yet probably be?—Will you not hear of a treaſure that lies buried, and, while buried, I own uſeleſs; but will you content yourſelf with the trifling intereſt ariſing from this or that ſmall ſum?

Do you pay attention only to the fruit of the preſent year, and which is, perhaps, forced; and do you neglect the real goodneſs of a tree, which,

which, with attention, may bring forth a thouſand fold; although, under certain circumſtances, it may yet have brought forth none? Have the hot blaſts of the ſouth parched up its black leaves, or has the ſtorm blown down its half ripened fruit, and will you, therefore, not enquire whether the root does not ſtill remain undeſtroyed?

I feel I am weary, and that I weary others; eſpecially as I am more and more convinced that our pleaſant author, at leaſt hitherto, meant only to amuſe himſelf.

I ſhall only produce two more contradictions, which ought not to have eſcaped the author, and ſcarcely can eſcape any thinking reader.

In one place he very excellently ſays, "Pathognomonical ſigns, often repeated, are not "always entirely effaced, but leave phyſiognomonical impreſſions. Hence originate the "lines of folly, ever gaping, ever admiring, "nothing underſtanding; hence the traits of "hypocriſy; hence the hollowed cheek, the "wrinkles of obſtinacy, and heaven knows how "many other wrinkles. Pathognomonical diſtortion, which accompanies the practice of

"vice,

" vice, will, likewiſe, in conſequence of the diſ-
" eaſe it produces, become more diſtorted and
" hateful. Thus may the pathognomonical ex-
" preſſion of friendſhip, compaſſion, ſincerity,
" piety, and other moral beauties, become bo-
" dily beauty, to ſuch as can perceive and ad-
" mire theſe qualities. On this is founded the
" phyſiognomy of Gellert, which is the only
" true part of phyſiognomy.—(The only true!)
" —This is of infinite advantage to virtue, and
" is comprehended in a few words; virtue beau-
" tifies, vice deforms."

The branch, therefore, hath effect; the root none; the fruit has phyſiognomy, the tree none; the laugh of ſelf ſufficient vanity may, therefore, ariſe from the moſt humble of hearts; and the appearance of folly from the perfection of wiſdom: the wrinkles of hypocriſy, therefore, are not the reſult of any internal power, or weakneſs. The author will always fix our attention on the dial plate, and will never ſpeak of the power of the watch itſelf. But take away the dial plate and ſtill the hand will go. Take away thoſe pathognomonical traits, which diſſimulation ſometimes can effect, and the internal power of impulſe will remain. How contradictory, therefore, is it to ſay, the traits of folly

are

are there, but not the character of folly; the drop of water is visible, but the fountain, the ocean, not!

Once more. How incongruous is it to say "There is pathognomy, but this is as unneces- "sary (to be written) as an art of love. It chiefly "consists in the motion of the muscles of the "countenance, and the eyes, and is learned by "all men. To teach this would be like an at- "tempt to number the sands of the sea!"—Yet the author, in the very next page, with great acuteness, begins to teach pathognomy by explaining twelve of the countenances of Chodowiecki; in which how much is there included of the science of physiognomy!

And now permit me, worthy antagonist,—yet no longer antagonist, but friend, convinced by truth, and the love of truth,—permit me, I say, to give, in one continued quotation, some of your excellent thoughts and remarks, from your essay, and elucidations on the countenances of Chodowiecki, part of which have been already cited, in this fragment, and part not. I am convinced they will be agreeable to my readers.

"Our judgment concerning countenances fre-

"quently

" quently acquires certainty, not from phyſiog-
" nomonical nor pathognomonical ſigns, but
" from the traces of recent actions, which men
" cannot ſhake off. Debauchery, avarice, beg-
" gary, have each their livery, by which they
" are as well known as the ſoldier by his uni-
" form, or the chimney-ſweeper by his ſooty
" jacket. The addition of a trifling expletive in
" diſcourſe will betray the badneſs of education,
" and the manner of putting on the hat what is
" the company we keep, and what the degree of
" our folly."—(Suffer me here to add, Shall not then the whole form of man diſcover any thing of his talents and diſpoſitions? Can the moſt milky candour here forget the ſtraining at a gnat and ſwallowing a camel?)—" Mad people
" will, often, not be known to be ſuch, if not in
" action. More will often be diſcovered con-
" cerning what a man really is by his dreſs, be-
" haviour, and mode of paying his compli-
" ments, at his firſt viſit, and introduction, in a
" ſingle quarter of an hour, than in all the time
" he ſhall remain."—(By unphyſiognomonical eyes, permit me to add.)—" Cleanlineſs, and
" ſimplicity of manner, will often conceal paſ-
" ſions.

" Nothing, often, is to be ſurmiſed from the

" countenances

" countenances of the moſt dangerous men. " Their thoughts are all concealed under an ap- " pearance of melancholy. Whoever has not " remarked this, is unacquainted with mankind. " The heart of the vicious man is always leſs " eaſy to be read the better his education has " been, the more ambition he has, and the better " the company he has kept.

" Cowardice and vanity, governed by an " inclination to pleaſure and indolence, are— " (ſometimes)—not marked with ſtrength equi- " valent to the miſchief they occaſion; while, " on the contrary, fortitude, in defence of juſ- " tice, againſt all opponents whatever, be their " rank and influence what it may, and the con- " ſcious feeling of real ſelf worth, often look " very dangerous, eſpecially when unaccompa- " nied by a ſmiling mouth.

" However ſpecious the objections brought " by the ſophiſtry of the ſenſual, it is, notwith- " ſtanding, certain there is no poſſible durable " beauty without virtue, and the moſt hateful " deformity may, by the aid of virtue, acquire " irreſiſtible charms. Examples of ſuch perfec- " tion, among perſons of both ſexes, I own, are " uncommon, but not more ſo than heavenly " ſincerity, modeſt compliance, without ſelf de-

" gradation,

" gradation, univerſal philanthropy, without " buſy intruſion, a love of order, without being " minute, or neatneſs, without foppery, which " are the virtues that produce ſuch irreſiſtible " charms."——(How truly, how finely expreſſed!)

" In like manner vice, in perſons yielding to " its influence, may highly deform; eſpecially, " when, in conſequence of bad education, and " want of all knowledge of the traits of moral " beauty, or of will to aſſume them, the vicious " man finds no day, no hour, in which to repair " the ravages of vice.

" Who will not liſten to the mouth in which " no trait, no ſhade, of falſehood is diſcoverable? " Let it preach the experience of what wiſdom, " what ſcience it may, comfort will ever be the " harbinger of ſuch a phyſician, and confidence " haſten to bid him welcome.

" A certain writer ſays that one of the moſt " hateful objects in the creation is a vicious, and " deformed, old woman.—We may alſo ſay that " the virtuous matron, in whoſe countenance " goodneſs and the ardour of benevolence are " conſpicuous, is an object moſt worthy our re- " verence. Age never deforms the countenance, " when the mind dares appear unmaſked; it

" only

" only wears off the freſh varniſh, under which " coquetry, vanity, and vice were concealed. " Wherever age is exceedingly deformed, the " ſame deformity would have been viſible in " youth, to the attentive obſerver. This is not " difficult, and were men to act from conviction, " inſtead of flattering themſelves with the hope " of fortunate accidents, happy marriages would " be leſs ſeldom; and, as Shakeſpeare ſays, the " bonds which ſhould unite hearts would not ſo " often ſtrangle temporal happineſs *."

This is ſpeaking to the heart. Oh that I could have written my fragments in company with ſuch an obſerver! Who could have rendered greater ſervices to phyſiognomy than the man who, with the genius of a mathematician, poſſeſſes ſo accurate a ſpirit of obſervation?

* I have not been able, by any effort of the memory, reſearch, or enquiry among the well read, to recollect or find the paſſage here alluded to; and was therefore obliged to remain ſatisfied, much againſt my will, with tranſlating Shakeſpeare from the German. T.

REVISION

BY MR. LAVATER.

I HAVE read this ſecond volume of the phyſiognomonical fragments, which are only occaſionally abridged, with the greateſt attention; and find little to add, alter, or explain. Some few errors of the preſs excepted, I have nothing but what follows to remark.

Page 43—"Among the portrait painters I hold "ſacred Mignard, Largiliere, Rigaud, Kneller, "Reynolds, and Vandyke.—I prefer Mignard's "and Rigaud's portraits to Vandyke's, who is "often deficient in induſtry and illuſion, ſince "he rather conſidered the whole and the ſpirit "of the countenance than its minute parts."—I honour Vandyke perhaps as highly as any man; but ſhould ſome of his pictures which I have not ſeen be more laborioufly and minutely finiſhed, ſtill it is generally true that for the phyſiognomiſt and his ſtudies, his heads (not including the forms, in which he was ſo fortunate, nor the foreheads and eyebrows, to which he ſo

well knew how to impart individuality and character) contain too few of the ſmall lines, and the diſtinct parts have too little preciſion; he principally painted to produce effect at the diſtance of a few paces.

2.

Page 95—" Let a number of ſhades be taken " and claſſed according to the foreheads, we " ſhall ſhew in its place that all real and poſſible " human foreheads may be claſſed under cer- " tain ſigns, and that their claſſes are not innu- " merable."—I wiſh to promiſe leſs than I ſhall perform, yet I hope, ſhould I not publiſh this claſſification during my life, to leave it behind me at my death.

3.

Page 102—To the judgment on the outline from a buſt of Cicero, I wiſh to add—" Often " diſpoſed to contemn, and imagines it has an " inherent right ſo to contemn."

4.

Page 137—" Not very penetrating."—Read more accurately—The outline of this forehead

is

is deficient in penetration; or, as I may with greater propriety ſay, the almoſt unerring penetration of the original is wanting. The ſhade has likewiſe an air of importance, of ſelf complacency, which is as diſtant from the modeſty of the man as heaven is from earth.

5.

Head, number 1, facing page 241—Is more pointed (or conical) in the engraving than in the drawing on which the judgment was given.

6.

Page 257—"A touchſtone for many coun-" tenances."—Inſtead of this obſcure remark add the following—The phyſiognomiſt will never overlook the ſigns of wiſdom which exiſt in a countenance that may be ſuppoſed fooliſh, although it be really wiſe; he will not be ſo miſtaken: he will be able to inveſtigate them all, and arrange them according to theſe four claſſes.

7.

Page 257—"The ſon is often brought in " debtor to the great underſtanding of the fa-" ther."

" ther."—I know not whether I have or have not elſewhere made this remark, but it ſeems a general law of nature to interrupt the propagation of great minds.

Theſe are all the remarks I have to make on this ſecond volume. May this alſo effect ſome good, however little.

JUNE THE 9th, 1784.

J. C. LAVATER.

END OF THE SECOND VOLUME.